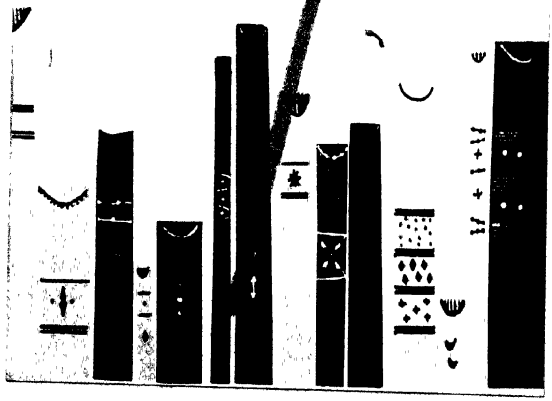
1950-1957
780.6 M98 no.13-25 54-6821

reference collection book

kansas city
public library
kansas city,
missouri



KANSAS CITY, MO. PUBLIC LIBRARY

0 0001 4522687 4

REFERENCE

Notes

SEPTEMBER

1950

SUPPLEMENT

FOR

MEMBERS

No. 13

Reference

MUSIC LIBRARY ASSOCIATION NOTES SUPPLEMENT FOR MEMBERS

Editor, *ex officio*, George R. Henderson, Jr., Music Div., Public Library, Wash. 1, D. C. Assistant Editor, Frank C. Campbell, Music Division, Library of Congress, Wash. 25, D.C. Circulation, Ralph Moritz, Music Division, Library of Congress, Wash., 25, D.C.

September 1950 No. 13

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The Supplement for Members is issued on the same schedule as NOTES, *i.e.* quarterly in December, March, June, and September, by the Music Library Association, Inc., for its members on payment of their annual dues of $4.50. It reports the business of the Association, and is primarily intended for members. It can also be made available to non-member libraries whose charter prevents them from becoming members of the Association for $1.50 per year. Application for memberships or subscriptions should be sent to the Treasurer of the Association, Miss Mary R. Rogers, Music Library Association, c/o Music Division, Library of Congress, Washington 25, D.C.

CLEVELAND MEETING
July 19, 1950

The Music Library Association met in the Wade Park Manor Hotel, Cleveland, Ohio, on July 19, 1950, and was called to order at 10:00 a.m. by the president, Mr. Edward E. Colby.

Since the minutes of the last meeting had been published in the Supplement, the reading of them at the meeting was dispensed with, and the treasurer's report was read:

TREASURER'S REPORT
January 27, 1950–July 19, 1950

Balance on hand, January 27, 1950		$198.47
Receipts:		
Membership dues	$539.00	
Subscriptions to Notes	848.09	
Advertising	2,697.00	
Music and Libraries	1.00	
Saltonstall–Smith Catalog	18.25	
Back issues of Notes	19.35	
Supplements to Notes	6.45	
Over-the-counter sale of Notes	22.20	
Reprints	.20	
Heineman Foundation, to help defray expenses on article	148.25	
Earl Walker, to help defray expenses of Supplement No. 8	50.00	
Gift	1,000.00	
		5,349.78
		$5,548.26
Expenditures:		
Printing of Notes	$4,046.48	
Printing of Supplement	521.87	
Association Supplies	47.41	
Notes Supplies	109.41	
Supplement Supplies	32.60	
Postage	92.50	
Heineman Foundation article in Notes	346.10	
Copyright fees for Notes	4.00	
National Music Council, for membership dues	25.00	
District of Columbia sales tax for publications sold in the District only		
Bank charges	20.57	
		5,248.16
Balance on hand July 19, 1950		$ 300.10

Respectfully submitted,
Mary R. Rogers, Treasurer

The first standing committee to report was the Publication Committee. The Secretary read the following report sent in by Manfred Bukofzer, chairman:

> The Committee on Publications has received the Check-List of Thematic Catalogues prepared by the Committee on Indexes, Miss Helen J. Sleeper, Chairman.
>
> The Committee on Publications advises that the list should be published as soon as possible after certain revisions and additions have been made. The Committee concurs with the vote taken at the last meeting of the M.L.A. in San Francisco, which directed that only those lists of private individuals should be included, that are deposited at a library. It would, therefore, be necessary to ask these private individuals to deposit their lists at a library in the neighborhood, if they are so inclined. If they do not care to deposit their lists, these particular items should be withdrawn from the Check-List.
>
> These revisions and a number of additional items will make a renumbering of the list necessary and a revision of the index. It is hoped that this work can be done in the near future.
>
> The eventual publication of the Check-List will add a very important tool to our bibliographical facilities.
>
> Raymond Kendall
> Manfred Bukofzer, Chairman

The following extract from Miss Sleeper's report was then read:

> Since, according to the *Supplement to Notes*, the Check-List seems likely to be published by the New York Public Library in their Bulletin, we suggest:
>
> (1) That the list of printed thematic catalogues be offered for publication at this time.
> (2) That at the same time the list of thematic catalogues in manuscript be deposited at the New York Public Library for reference.
> (3) That revision on it be carried forward according to the vote of MLA as promptly as possible, with an idea that this section might be issued later as a supplementary installment of the Check-List.
> (4) That a committee be formed, preferably centered at N.Y.P.L., for the carrying out of this revision, and later for the purpose of keeping the entire list up to date.
>
> If the above suggestions meet with the approval of the Association, the necessary work on the indexes, caused by the removal of the manuscript lists, should be ready by the end of the summer.
>
> After some discussion, Miss Murphy moved that Miss Sleeper's suggestions be accepted, and the motion carried.

Mrs. Virginia Cunningham, Chairman of the Joint Committee on Music Cataloging, was called upon to report for her committee. The *Code for Cataloging Music* had been submitted to the Executive Boards of the Association and of the ALA Division of Cataloging and Classification, and she summarized the accompanying letter of transmittal. Mrs. Cunningham then stated that the Library of Congress was preparing rules for cataloging phonograph records. Since it would be better to have one set of rules if possible, she moved that publication of the *Code* be delayed and the Committee try to reconcile the differences in the two sets of rules. The motion was passed. Mr. George Hanson asked about the prospects of LC publishing its phonograph record rules soon, and Mrs. Cunningham assured him that both LC and the ALA Division of Cataloging and Classification realized the necessity of there being no delay. She also urged that financial arrangements for publication be worked out very carefully between the Division and the Association.

Miss Gretta Smith, chairman of the Information and Organization committee reported that her committee had been inactive but thought it a good idea to revive and advertise it, since she does receive questions, especially about phonograph records. Discussion also brought out the fact that information concerning music library procedures was needed. Advertisement of the activities of the committee should appear in Library Journal and/or the Wilson Bulletin, for libraries needed this type of information which might not be found in other publications. Miss Penyak told of a form letter her library (Cleveland Public) had made up to answer inquiries. Miss Smith suggested Philip Miller's committee might write a folder of this type, concerning phonograph records, which could be sent to inquirers. She also mentioned that a pamphlet had once been made up on the Subject. Mr. Waters moved that the MLA issue a revised form of the pamphlet *How to Organize a Music Library*, planned possibly in two parts—one for printed music and one for phonograph records—to be distributed either separately or together as requested. The motion carried. Mr. Colby questioned the financing of this project, but Mr. Hill suggested it could be done very inexpensively by mimeograph. Mr. Colby asked the Information and Organization Committee to work with the Publication Committee on the proposal.

Miss Florence Kretzschmar, editor of the *Music Index* reported on her publication. She hopes by the end of this year to include all music periodicals in the English language and in 1951 to add the outstanding year books and increase the number of foreign language periodicals. Although subscriptions have not been coming in as they should, Miss Kretzschmar hopes to grant a blanket drop or put the index on a service basis. Mr. Hill said the subscriptions should pick up as libraries realize the index is here to stay.

Although there was no report from the Sound Equipment and Recordings Committee, there was some discussion on the subject. Mr. Waters suggested the committee work with the ALA audio-visual board. Mr. Hanson recommended Mr. Miller's suggestion be approved that the Sound Equipment and Recordings Committee work with both MTNA and ALA audio-visual boards. Miss Penyak felt MLA should work with the ALA com-

mittee on architecture for the placing of recordings and equipment in music divisions.

The following brief report from Mr. Scott Goldthwaite, chairman of the Committee on Training, was read. In speaking of his committee which has been somewhat inactive, Mr. Goldthwaite wrote:

> The one thing that we did do was to discuss and report on a general training plan, and we have put such a plan into operation here at the University of Chicago. However, I am sure that new blood would inject something into what has been a relatively static situation.

Mr. Colby then gave the following report from Mr. Jay Allen, chairman of the Committee on Classification:

> I did read the comments on our plan for working with the Vassar-Columbia classification, as reported in Supplement Nr. 11. We felt that with the proposed revisions to Dewey 780's, as printed in Supplement Nr. 4, we had done all that was practical to do with Dewey per se. And that our next task was to work on something for libraries not committed to some other classification for their *music* (i.e. scores). Vassar-Columbia seemed an excellent scheme for such libraries to use, assuming that they did not want to go in for as detailed a scheme as L.C. It's arrangement follows LC in many particulars (e.g. songs) so we would be getting some LC in to the bargain.
>
> I have started lining up Dewey numbers with V-C. and they line up better than one might suspect. I believe I'll throw in LC numbers also, just to see how the three compare in providing what V-C is set up for.
>
> I might say further that work on V-C seemed logical because:
>
> 1) We thought we had done all that is possible with Dewey (as mentioned above)
> 2) LC is admittedly too detailed for small, or even most medium music libraries, and can be used as-is in large libraries (with omissions)
> 3) V-C has been tested many years in Columbia's Music Library, and is still working very well, according to Mrs. Miller. Both Mrs. Rovelstadt and I had worked with it at Columbia and felt that it was well-planned, logical, and workable, and is capable of expansion if necessary. Mrs. Miller reports they have not felt the need of any changes since I was there in 1939. It would seem logical for new libraries to do as Columbia did, and use V-C for their "M" material, even if LC or Dewey were used for their books, especially if a notation that fitted into LC or Dewey were available.
>
> If, however, the need is for a simplified LC, then a check of

LC with V-C would still be most helpful, since V-C is such a good scheme.

After some discussion on the merits and demerits of the Vassar-Columbia, Dewey and LC classification systems, Mrs. Virginia Cunningham moved that the committee be instructed to continue the revision of the Vassar-Columbia system, for study, and also develop, if possible, a compressed LC scheme for libraries wanting the LC scheme. The motion was carried.

At this point the meeting recessed for lunch.

Following lunch a report from Mrs. Catharine K. Miller was read, concerning the National Music Council meeting held in New York City, June 1st.

The coming issue of the N.M.C. Bulletin will include B. Tuthill's list of discontinued American recordings.

An elaborate bibliography on musical therapy will be published during the next year in the Hospital News Letter.

President Hanson has resigned from the Music Panel of the U.S. Commission for UNESCO because 2 terms is the limit for such representation. Dr. Spivacke was voted his successor. Hanson continues as the representative of NMC to the International Music Council, founded in January 1950 through UNESCO. He says that the IMC is a travesty of democratic procedure, and not to be trusted to spend $50—let alone the amounts they would urge him to help raise in the US. It seems that it is a small, unrepresentative body comprised of individual musicians and musicologists, and representatives of so-called international bodies such as ISCM, an International Society for Folk Music (set up by UNESCO), and such. Representatives of National Music Councils may sit in as observers only. The NMC moved that the IMC reconsider its organization in the light of the aims of the United Nations—a diplomatically worded message but clear in its intent.

Mr. Green's talk on the availability of American recordings was, essentially, a summary of what it takes to persuade Columbia, Victor and Concert Hall to repress old recordings. Columbia expects an order of around 200 copies, Victor 300, and Concert Hall 100 to 200. All would be around $1.25 per record probably, plus the additional cost of rehabilitating those masters needing it. All this points to the necessity for pooling requests and setting up a central collection agency. Lee Fairlie of the State Department mentioned the fact that he had spent hours with old American recordings in the LC collection trying to find suitable ones for his overseas program, and that he had been disappointed more times than not from the standpoint of outmoded recording techniques. His feeling was that we should put the emphasis on getting new recordings. Mr. Green, into

whose hands I had put your prospectus, spoke of the ambitious plans of the North California MLA Chapter, and Dr. Spivacke amplified his remarks from first-hand knowledge.

The NMC voted to keep the problem of recordings of American music on the agenda.

Mr. McCombs of the *Voice of America* gave a very fine paper on the use of music in the program. It will appear in the Bulletin, so I won't try to condense it here. I have talked with him since on the phone, and he says that if there is any way in which the organizations represented in NMC could back him in his interest in broadcasting samples of the more serious side of American musical life, he would certainly be gratified. The pressure on him is to air dance-band recordings and such. I told him that I felt sure the MLA would be only too happy to cooperate in any program he might have for us. It isn't easy to set up such a program, of course, because—as far as we're concerned—it's not a suffiently concrete thing. We never hear any of the programs or talk to those who have.

Mr. Fairlie's paper dove-tailed very nicely into the above. Between the two, we all got a clearer picture of the role of music in State Department activities. Here, too, I believe it is best to let the Bulletin carry the report to you.

Mr. Waters was next called upon to report for the Council of National Library Associations. He referred to the report of his committee *(Supplement* no. 9, Sept. 1949, p. 11) and stated that the Medical Library Association had endorsed this report. In view of the action of the Special Libraries Association to disaffiliate with ALA, he moved that MLA appoint a committee to study anew our advantages and disadvantages of affiliation with ALA. The motion carried. Mr. Hanson felt that the trend was toward federations, for he thought ALA could not continue in its present form. Mr. Angell expressed the view that in the opinion of the MLA committee working on the problem, MLA could not become more closely related than an affiliate member. He believed we should work as closely as possible with ALA, with a Federation as our goal, and could see no advantage of making a break with ALA at this time.

The following report from the Committee on Periodical Indexes, Richard G. Appel, chairman, was then read:

> The most important feature of the last few months has been the completion of volume 1 of the *Music Index* and the appearance of the *Annual Cumulation.* Miss Kretzschmar deserves the warm congratulations and thanks of all members of the library profession on the achievement of this long needed work. We sincerely hope that this is only the first of a long series of volumes, and that a rising subscription list will confirm it as the invaluable and indispensible first aid to librarians, musicologists, and patrons.
>
> It is earnestly hoped that the project of working backward

through periodicals of former days may be undertaken as a long range proposition.

Current Projects.

Kurtz Myers continues his Index of Record Reviews in 22 periodicals in MLA Notes for June 1950, P. 395-414.

Richard Waterman and others continue the eleventh installment of *A Bibliography of Asiatic Music* in MLA Notes for June 1950, P. 415-423. This installment covers China.

Selda Argenteanu's edition of *German Musicological Periodicals*, 1869-1943 to be published by Musurgia Publishers dependent on enough subscriptions being received.

Hinrichsen's *Musical Year Book*, vol. V (1949-50) contains extensive index of periodicals.

Dr. Helen E. Bush, chairman of the Committee on Subject Headings, sent the following report:

> This Committee has been in a dormant condition because MLA has been waiting for LC to publish a separate list of music subject headings, that is, the list of music headings which are printed on LC cards. I have been the one primarily responsible for preparing and editing this list. It has taken literally months and months of intensive work. From May 1st until the end of June I devoted my full time to preparing the list. I am glad to report that the first part of the list has already gone to the Government Printing Office and the rest will be sent within a few weeks. I am unable to say when the list will be available to the public but from the above it would look as if the actual publication date was not too far away.

Mr. David Judson Haykin of LC made the announcement that the LC list of music subject headings were at the printers and should be available in the near future. Miss Ethel Louise Lyman, of Indiana University, sent the following letter:

> I feel one of the most important projects for us and one which would benefit the largest number of libraries is the publication of *Music Subject Headings*. This project has been worked on for such a long time, LC has made such strides in establishing excellent subject headings on its cards, the LC Subject Headings for *all* subjects have begun to be published (this is not adequate for the Music Library since *our* subjects are merged with all others) and still we have no publication! There is a crying need for a separate list of Music Subject Headings.
>
> For several years I have made my own authority cards for subject headings which appear on the LC proof sheets whether our Library possessed the music or not. This has been laborious and time-consuming. However, in lieu of a published list,

this has been found to be most valuable. People, cataloging in those subject fields which have published Subject Headings, cannot fully understand that this lack of a published list for music causes a handicap.

Will you make the following an A-one point on your agenda, bring it to a definite vote, and if a list cannot be printed at once, a partial list of uncontroversial subject headings be mimeographed for purchase?

I move *(in absentia)* that LC Subject Headings for Music (those already appearing on the latest LC cards) be printed or mimeographed as the appropriation allows and that means for doing so be voted by the Music Library Association at the present session so that copies may be available for purchase in the near future.

Very sincerely yours,
Ethel Louise Lymon
Music Librarian
Chairman, Midwest Chapter
Music Library Association

However, in view of Dr. Bush's report no vote was necessary on Miss Lyman's motion.

Mr. Hill made the motion that since Vincent Duckles was going to be in Europe this year, that he (Duckles) be appointed representative to the UNESCO conference on bibliography in Paris next November subject to approval by the sponsoring body. The motion carried.

Mr. Hill also suggested that a committee be appointed and authorized to study the possibilities of a national music survey of library holdings. The International Music Society and UNESCO were both looking to the time when a revision of Eitner's Quellen-Lexikon could be undertaken. A detailed catalog of all library holdings would be quite impossible at this stage but if we had some record as to types of material held by different libraries it would greatly facilitate the job of planning how much work would be involved in American collaboration with this world catalog. He recommended the committee suggest plans for carrying out the survey and report at the meeting next December.

Mr. Colby then announced that the next meeting would be held in Washington, D.C., December 29-30, 1950.

This concluded the business portion of the meeting. There followed a brief discussion of phonograph records.

Miss Karline Brown reported that in her library, replacements for 33's from breakage and damage had been much less than with 78's. She also felt the tone was improving in the 33's and they would become more and more useful to libraries.

Mr. Moses Asch of Folkways Records reported he had used one 33 rpm disc for over 1,000 plays and it was still good. It was also suggested that Stati-Clean be used on new LP's before putting them on the shelf.

One library had used 45's for about 6 months. They had proven very

satisfactory, although they did seem to warp worse than other records.

Regarding the location of themes on LP's, for classroom use, Mr. Hanson said this did not present a problem for him any more than on 78's It was also brought out that in case a standard needle is used on an LP disc, no damage will be done *if* the pick-up arm is sufficiently light weight.

Following this discussion the meeting adjourned, and members of MLA were guests of the Women's Committee of the Cleveland Symphony Orchestra at the Severance Hall, where tea was served following a tour of the building.

George R. Henderson, Secretary.

FROM THE PLACEMENT OFFICE

In June, 1931, at the suggestion of Dr. Carleton Sprague Smith, nineteen music librarians met informally at New Haven, Connecticut "to promote the interests of, and to organize co-operative effort among, the music libraries of the United States, and to foster the general aims of musical research." Thus the Music Library Association was formed. Six years later an informal clearing house to help music librarians obtain positions was created; the first committee consisted of Mr. Richard Angel, Miss Dorthy Lawton and Carleton Sprague Smith, their primary task being to interview candidates and furnish information to interested institutions or individuals.

Since then the Committee on Training and Employment has built up a file of candidates and been instrumental in finding positions for them. Attempts have been made from time to time to keep applications up to date; form letters have been sent to individuals, notices have appeared in NOTES, but the response has been poor. A case in point: an application on file dated 1940, giving a salary requested as $1600, has no later information although it is well known that this particular person is earning well over twice that amount today; is employed in a large public library, has added degrees, and has had interesting positions since that date.

The present committee is anxious to circulate information concerning first rate candidates who are especially equipped in the field of musical library work; to do so it must have active files.

When the Music Library Association was organized nineteen years ago there were comparatively few music libraries and fewer trained music librarians. The situation has changed radically in the intervening years and there is a growing demand for music librarians. To satisfy the need, the members of the Music Library Association should be reminded of the existence of the Committee on Training and Employment and its usefulness to libraries and librarians.

SALARIES:

There has been an increase in salaries generally in the past fifteen years. In 1933 in a pamphlet issued by the Institute of Women's Professional Relations (Women's College of the University of North Carolina) entitled: "Special Librarianship as a Career" it is stated:

> "One may expect to enter the special library field at a minimum salary of $1800. This would, in most cases, be offered for a position as assistant in one of the libraries having a number of workers on the staff. In the rare cases where the inexperienced appointee would be expected to take charge of a collection already formed or to organize a new library, the starting salary might be proportionately higher, probably about $2000 to $2400."

In 1950 the recommended minimum, as suggested by the American Library Association for Library School graduates is $2800,

Unfortunately, music libraries have not always fared as well as other special libraries. In an article in the April, 1948 SPECIAL LIBRARIES,

Walter Hausdorfer gives a table "Salary Range Curve for Types of Position." It is sad to note that the lowest salary reported on type is that of Music Librarian—$2000. [Walter Hausdorfer "Salaries in Special Libraries". *Special Libraries* V. 39, No. 4, April 1948, p. 103-110] Although Special Libraries does not pretend to include the field of music, it might be well to read the article in the May-June, 1950 *Special Libraries*, Vol. 41, No. 5, p. 168-173, 193-4: "Employment Opportunities and Salary Range in Special Libraries" by Mrs. Kathleen B. Stebbins, Secretary of the Special Libraries Association.

It would be interesting to survey the music library field but it is doubtful if an accurate picture could be drawn from the response. A survey made by Special Libraries in 1947 indicated that replies were only about 51 percent and they came from people in lower brackets. Those in key positions are not interested in a change and when they do contemplate moving, it is usually to another key position for which they do not need the services of an employment exchange.

On September 27, 1949, the United States Department of Labor issued a release showing salaries and working conditions of library employees for 1949. It is not possible to reproduce this pamphlet in its entirety but the reader might be interested in Table I which shows the annual salaries of library employees by region.

Information for the survey was collected by means of a mail questionnaire filled out by representative members of library staffs throughout the country. Altogether, more than 19,000 professional and nonprofessional employees participated in the study.

Salaries, including method of determining pay increases and opportunities for promotion were the most frequent complaint of library employees.

In checking the files of the Committee on Training and Employment during the past five years, it was found that in 1946 the lowest salary offered was $20 weekly plus a $3.83 emergency payment; the highest $2600; the low reported from a New England institution and the high from one in Texas.

	1945	1946	1947	1948	1949
Low	1350	1200	1645	2400	2400
High	1620	2600	3000	3600	3600

The above table was compiled from the records of the Committee on Training and Employment but the Committee believes that it is considerably out of proportion and it will be impossible to get a true picture of the situation until members cooperate and file information with it.

The article by Mrs. Stebbins and the U.S. Department of Labor Survey are informative. But the Committee would like to compile its own figures.

Will you please fill in the enclosed form and return to Dr. Carleton Sprague Smith, Chairman, Music Library Association, Committee on Training and Employment, New York Public Library, 476 Fifth Avenue, New York 18.

Anita A. Goldstein

Table 1.—AVERAGE[1] ANNUAL SALARIES OF LIBRARY EMPLOYEES, BY REGION, 1949[2]

Region[3]	Average[1] annual salaries of -		
	All employees	Professional employees	Nonprofessional employees
United States	$2,575	$3,050	$1,975
New England	2,200	2,600	1,775
Middle Atlantic	2,625	3,075	1,950
Border States	2,775	3,575	2,425
Southeast	2,300	2,825	1,675
Great Lakes	2,575	3,075	1,950
Middle West	2,150	2,575	1,725
Southwest	2,300	2,775	1,775
Mountain	2,550	3,050	1,875
Pacific	2,850	3,300	2,225

1 Median.

2 Annual salaries reported in January 1949. Salaries do not include cash equivalent of any maintenance provided by employer.

3 The regions used in this study were:

New England. . . . . Connecticut, Maine, Massachusets, New Hampshire, Rhode Island and Vermont;

Middle Atlantic . . . New Jersey, New York and Pennsylvania;

Border States . . . . Delaware, District of Columbia, Kentucky, Maryland, Virginia and West Virginia;

Southeast . . . . . Alabama, Florida, Georgia, Mississippi, North Carolina, South Carolina and Tennessee;

Great Lakes. . . . . Illinois, Indiana, Michigan, Minnesota, Ohio and Wisconsin;

Middle West. . . . . Iowa, Kansas, Missouri, Nebraska, North Dakota and South Dakota;

Southwest. . . . . Arkansas, Louisiana, Oklahoma and Texas;

Mountain. . . . . Arizona, Colorado, Idaho, Montana, New Mexico, Utah and Wyoming;

Pacific. . . . . California, Nevada, Oregon and Washington.

SUMMARY OF ACTIVITIES,
Philadelphia Chapter, M. L. A., in 1950:

The Philadelphia chapter of the Music Library Association was reactivated at an organization meeting on January 17 at the Curtis Institute of Music. At that meeting, attended by 16 persons interested in becoming members of an active chapter, the three officers elected were Donald Engle, Chairman; Mrs. Bernice Larrabee, Corresponding Secretary and Vice Chairman; and Miss Elizabeth Hartman, Recording Secretary and Treasurer.

The second meeting followed on February 27, when Dr. Otto Albrecht, of the University of Pennsylvania staff, gave his report on the national meeting of the Association in San Francisco. Committees to prepare by-laws, programs, and suggested projects were appointed, and an assessment of $.50 per year as chapter dues was voted by the members present, to cover cost of postage, stationery, and similar expenses.

A third meeting was held May 23 at the Museum of the University of Pennsylvania. This was a joint meeting with the local chapter of the American Musicological Society at the suggestion of Dr. Otto Albrecht, president of the Society. Mr. Theodore Seder, also a member of both organizations, was host at the unusually interesting exhibit of musical instruments which he prepared for the Museum. The exhibit is a careful selection from a much larger collection of instruments, chiefly non-European, which were given to the museum several years ago. They are a valuable addition to the musicological resources in Philadelphia.

A dinner meeting for members and guests was held June 16 at the Homestead Restaurant. Arthur Cohn, head of the music division of the Free Library of Philadelphia, and of the Edwin A. Fleischer Collection housed there, told some of his experiences on a purchasing tour throughout Europe in 1949, when he and Nicolas Slonimsky visited 17 countries in search of new music.

With this meeting, Chapter activities were suspended until autumn. Twenty-nine individuals have indicated an interest in the Chapter, including several from points outside Philadelphia such as Bryn Mawr, Princeton, and Haverford. With the continued support of this group, it is anticipated that the Philadelphia Chapter will become one of the most active in this area.

Respectfully submitted,

Donald L. Engle
Chairman

August 1, 1950

Report From

GEORGE PEABODY COLLEGE FOR TEACHERS

Nashville, Tennessee

The Peabody Music Library, organized in 1947, has shown phenomenal growth in keeping with the rapid developments of the Peabody Division of Music.

With the organization of the Peabody Music Library, the earliest report listed 400 records, 25 symphony scores and a fair collection of operatic scores. Present holdings include 3016 records, 2562 reference scores, 554 textbooks and 171 reels of microfilm, in addition to books about music in the Peabody College Library. A few significant holdings may be mentioned:

Histories

Ambros, A. W.
Geschichte der Musik. 5 vols. 1887-1911.

Einstein, Alfred
A short history of music. 1938.

Lang, Paul
Music in Western Civilization. New York: W.W. Norton, 1941.

Nef, Karl
An Outline of the history of music.

Oxford History of Music ~~and Musicians~~. 1929-38. (1901-29 edition should be secured also. New edition is now in progress.)

Prunieres, Henri
A new history of music. 1943.

Riemann, Hugo
Handbuch der Musikgeschichte. 5 vols. 1921-22.

Sachs, C.
Our Musical heritage. New York: Prentice-Hall, 1948.

Collections

Denkmäler der Tonkunst in Österreich, 83 vols. 1894-1938. (microfilm)

Studien zur Musikwissenschart (issued in conjunction with the Denkmäler der Tonkunst in Österreich.) (microfilm)

Examples

Davison and Apel
Historical anthology of music. 1946. 1949.

Kinsky, George
History of music in pictures, 1930.

Schering, Arnold
Geschichte der Musik in Beispielen, 1931.

Encyclopedias and Dictionaries

Baker, Theodor
Biographical Dictionary of Music, 1940.

Encyclopedie de la musique et dictionnaire du Conservatoire. 1913-31-

Grove's Dictionary of Music and Musicians. 5 vols.; supplement; American supple. 1935.

Thompson, Oscar
International Cyclopedia of music and musicians. 1939. rev. ed. 1944.
Cobbett, W. W.
Cyclopedia Survey of Chamber Music.

Periodicals
Music and Letters, 1920 to date.
Musical Quarterly, 1915 to date.
Musurgia Reprints (on order)

Complete Works

Bach	Beethoven
Brahms	Palestrina
	Pergolesi

A valuable item in the record collection is the complete set of the Library of Congress recordings of Folk Music of the United States and Latin America.

The past year has seen amazing improvement in the general attractiveness of the Peabody Music Library. This year's expansion program has included installation of fluorescent lights, an additional room, and painting walls and ceiling of both rooms. Additional shelving replaces the old non-adjustable shelving in the reading room and is so constructed as to accomodate either record albums or music scores in any part of the library. The extra room known as the Music Library Annex serves as an overflow reading room, listening room and dark room. Located in this room is a small piano, a microfilm reader, RCA Victor record players in each of three listening rooms, and also an extra record player for use in various classrooms in the music department. The Music Library has seating capacity for 44 persons.

One useful and time saving improvement in service is the Song Index added to the Music Library this year. At present the index is a title index on cards listing source and page number for all song collections in the Music Library. The index includes 13,000 titles.

Use of the library is indicated in that a total of 38,066 records were circulated during 1949. Circulation of scores and reserve books totaled 11,324.

Evelyn Perkins
Music Librarian

WASHINGTON MEETING

December 29-30, 1950

Tentative plans for the December meeting have been drawn up, and will probably take place in the Wardman Park Hotel, with joint meetings in the Shoreham. The following information is printed so that you may make your reservations as early as possible.

ROOM RATES

SHOREHAM

2500 Calvert St., N. W.	Single	$6.00	$7.00	$8.00
	Double	$9.00	$10.00	(none higher)

All rooms at The Shoreham are double rooms but they are setting aside 60 to be rented as single rooms for those who insist on such accomodations. The smallest rooms are 14 x 22 and easily take care of a third bed if so desired.

WARDMAN PARK

2600 Woodley Road, N. W.	Single	$5.00	$6.00	$8.00
	Double	$8.00	$9.00	$11.00

All rooms are spacious and nicely furnished. Groups meeting in the Wardman Park are urged to reserve rooms there for the sake of convenience.

There are a number of other hotels available down-town, some 10-15 minutes travel distance, but these two hotels should be able to take care of all visitors.

LIST OF MEMBERS

December 1950

MUSIC LIBRARY ASSOCIATION

LIST OF MEMBERS

December 1950

Compiled by MARY R. ROGERS, *Treasurer*

Entries in italics are for representatives of member organizations. The organizations themselves are listed in roman type, with the representatives added in curves. Non-member subscribers to NOTES are not included in this list.

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ALESSANDRO, VICTOR, 400 N.W. 27th Street, Apt. B, Oklahoma City, Oklahoma

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ALLEN, WARREN D., Music Department, Florida State University, Tallahassee, Florida

ALLWARDT, PAUL, 627 Eaton Road, Hamilton, Ohio

ALMAND, CLAUDE M., 2800 Lexington Road, Louisville 6, Kentucky

ALPHER, DR. ISADORE, 3700 Massachusetts Avenue, N.W., Washington, D. C.

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ANDREOLI, GENE, 1815 - 17th Street, N.W., Washington 9, D. C.

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ANDREWS, JAMES C., Route 3, Harriman, Tennessee

ANDREWS, MRS. MARJORY, 3778 Hayes Street, N.E., Washington, D. C.

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ANGELL, RICHARD, Copyright Cataloging Division, Library of Congress, Washington 25, D. C.

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B

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E

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ELMER, MINNIE, Copyright Cataloging Division, Library of Congress, Washington 25, D. C.

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F

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G

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1951

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WASHINGTON MEETING
December 29-30, 1950

The annual mid-winter meeting was called to order by President Colby at approximately 10:00 a.m. December 29, 1950, in the Franklin Room of the Wardman Park Hotel, Washington, D. C. Standing Committee reports began with Miss Sleeper's reading the following report for the committee working on the Check-List of Thematic Indexes:

REPORT OF THE COMMITTEE ON THEMATIC INDEXES
December, 1950

Since the Chicago meetings of December, 1948, when I last presented a report in person to members of the Music Library Association, two revisions of the CHECK-LIST OF THEMATIC CATALOGUES have been submitted to the Committee on Publications. The first of these, which was forwarded to the committee early in December, 1949, contained 409 items, including some seventy titles of unpublished thematic catalogues. Following discussions and votes taken both at San Francisco and at Cleveland this past year, and reported to the Association in the SUPPLEMENT TO NOTES, this section of manuscript catalogues was subsequently deleted from the Check-List. With certain necessary revisions of the Introduction, addition of new titles involving a re-numbering of the entire list and re-making of the Composer and General Indexes, the second, and, it is hoped, final, revision was forwarded to the Publication Committee about a fortnight ago.

The Check-List as it now stands numbers 350 items grouped into four parts. In Part I are included thematic catalogues, complete or partial, of the works of 125 composers. In Part II are gathered the indexes of 61 collections containing works by more than one composer. The catalogues of 22 libraries make up Part III, and those of 13 publishers, Part IV.

The question of how far to go in analyzing the collective catalogues posed a problem. Obviously, the names of composers included in such important collections as the Mannheim Symphonies and Chamber Music, the Trent Codices, or the Old Hall Manuscripts should be brought out. It seemed impractical, on the other hand, to index all the names in such great library or publisher catalogues as the Ecorcheville catalogue of music in the Bibliotheque Nationale in eight volumes, or the Breitkopf & Hartel catalogue of manuscript music in 22 parts. For purposes of expediency, a middle course was arbitrarily adopted, whereby most of the collections in Part II have been analyzed, while in Parts III and IV (Library and Publisher catalogue) analysis is the exception rather than the rule. By this method, 496 names have been included in the Composer Index in addition to the 125 for whom individual catalogues exist. It is hoped by this compromise that the usefulness of the Check-List has been measurably increased, while at the same time the index has been kept within practical limits.

If the Check-List in its present form meets with the approval of the Publication Committee and the Association, then the task assigned to the Committee on Thematic Indexes would seem to have been completed. As recommended to the members present in Cleveland last summer, a different set-up and a new committee is desirable for the further project of compiling a check-list of thematic catalogues in manuscript, including

those in the hands of individual scholars, if such is desired by the Association.

I should therefore like to move, if it is in order, that the present Committee on Thematic Indexes be dissolved.

Respectfully submitted for the Committee,
Helen Joy Sleeper, Chairman

Dr. Bukofzer asked that the idea of a list of manuscript thematic catalogues not be given up, and advocated continuing to collect items for a second check-list of thematic catalogues which are in the possession of individuals. He also recommended the present list be published in the New York Public Library Bulletin, and then under the imprint of MLA.

Dr. Helen Bush, chairman of the Committee on Subject Headings, was then called upon to report on the progress of her work. She presented samples of the LC list of subject headings, which is nearly ready for distribution, and stated she hoped to have a supplement to the list. There are 133 pages in the paged group. The list is set up in typography similar to the regular LC list, and contains all headings for scores and books on music. New subject headings will appear in the supplement. Miss Lyman asked if there were many changes from the tracings as they appeared on the proof sheets, and Dr. Bush stated there were not very many such changes, but that she tried to formulate headings for both large and small libraries.

Miss Isabel Marting suggested a word of thanks be expressed to the committee on the completion of its assignment.

Mr. Richard G. Appel, chairman of the Committee on Periodical Indexing, then gave the following report for his committee:

REPORT OF THE COMMITTEE ON PERIODICAL INDEXING

As the committee has not had an opportunity to meet together this report is a composite of suggestions sent in by members of the committee and others.

Among the very substantial achievements of the Association in these first twenty years, the issues of the NOTES takes first place, with the Codes and Check-List of thematic indexes following close behind. We wonder if *Music Index* would ever have materialized if it had not been for the agitation and encouragement of this Association.

To avoid confusion in using indexes to NOTES keep in mind that there have been three separate committees, on Periodicals (lists, etc.), Indexes (thematic, etc.), and Periodical indexing. Some of the suggestions that we have received really should be addressed to other committees.

A. To the *Periodical Committee*—the advisability of using the current volume number and year to show the length of file and to indicate if the volume has an annual index (This could be considered by *Music Index* also). Could a system of symbols indicate in what cumulative indexes these periodicals are indexed?

B. To the *Committee on Indexes* (which might well be revived)—a survey of various homemade indexes of song and instrumental collections; a study of various index projects like *Song Index* (Is it being revised?), *Folk Song Index*, to consider what might be undertaken on a national scale and what each individual library should try to do.

C. The *Committee on Periodical Indexing* considers it to be its province to survey the general field, list new periodical indexes; be informed on old indexes; and help promote the use and sale of *Music Index* and to receive suggestions as to possible improvements.

As to *Music Index*, the larger the subscription list the lower the price. Pending the price reduction to promote its use:

Send list of subject headings or sample entries of a few especially interesting ones to libraries and institutions and persons, schools of all sorts, etc.

Enclose testimonials. Have there been any reviews except Miss Millen's splendid one in NOTES, September, 1950?

"It is one of the most important reference tools that has appeared in recent years."

"No library with a sizable music clientele can afford to be without it."

"It is here to stay."

"To me [public library music librarian] the continuance of the *Music Index* is probably of the greatest importance of all projects underway."

"*Music Index* is indispensable."

Call attention to possibility of securing photostat copies of any articles indexed.

Projects in progress or completed recently:

Hinrichsen's Musical Year Book 1945-50 (17 in English language)
Music Index 1949-50 (Sept.) (96 English and 14 foreign language)
Asiatic Musics (12th installment in NOTES, Sept. 1950)
Index of Record Reviews

There is a request for the publication of a cumulative reprint.

Music Review 1940-44 (London 1948)
Royal Music Association 1874-1944 (London 1948)
Index of Musicology (not ready for publication)
List of Title page and Index of British Periodicals (Stechert-Hafner)

Projects suggested:

Publish indexes to periodicals made by some libraries (Supplement to NOTES 11, page 16)

Pick up years before 1949 (Music Index)

What can be done with the Newberry Project?

If we include Miss O'Meara's summary of Music in Seventeenth and Eighteenth Century Periodicals there are indexes of musical or general periodicals running roughly from 1555 to date.

References in Refardt's index of articles in Basel University Library (1925) include some from 1713, possibly earlier.

The Chicago Public-Newberry Project has an index on some 400,000 cards from 1798-1938. The number of magazines indexed is 61 and partially indexed is 50. The periodicals in the English language cover, with slight exceptions, the period from 1818 to 1938. The number recommended for indexing varies from 175-248 (There appear to be discrepancies in the various reports as to the final figure.)

As a sample of this project see the published index to *Musical Antiquary*.

Could it be suggested to *Music Index* the possibility of indexing first of all periodicals in English language of which there are gaps in the Newberry project.

A CHRONOLOGICAL SUMMARY OF THE NEWBERRY PROJECT AS OF 1942 ENGLISH LANGUAGE PERIODICALS 1818-1938

Out of 34 periodicals indexed 17 have been selected as giving an almost continuous run from 1818 to 1938.

Quarterly musical magazine and review	1818-1828	
Harmonicon	1823-1833	
		[see Musical library, London, Apr. '34-Oct. '35]
Musical magazine, New York	1835-1837	
Musical world, London	1836-1876	
Musical magazine, Boston	1839-1842	
Musical world, London	1842-1876	[see also above]
Musical times, London	1844-1938	
Dwight's journal, Boston	1852-1881	
Monthly musical record, London	1871-1938	
Strad, London	1880-1938	
Etude, Philadelphia	1888-1938	Except v.1-6.
Musical opinion	1890-1938	
Musical antiquary	1909-1913	Completed in Newberry Project and reproduced from typewritten copy, 1941.
Musical quarterly	1915-1938	Index published [New York] for v.1-10, 1915-1924.
American organist	1918-1938	
Chesterian	1919-1937	
Music and letters	1920-1938	Index published [London] for v.1-15, 1920-38.
Modern music	1924-1936	Index published [New York] for v.1-12, 1924-1935.

For the Committee on Periodical Indexing

Richard G. Appel, Chairman

Mrs. Helen Fitz-Richard
Miss Anna Harriet Heyer
Mrs. Catharine K. Miller
Mrs. Gladys M. Wilson
Miss Elizabeth Ohr
Miss Mary Frances Focke
Mrs. Harriet Nicewonger

[*Ed. note:* Mr. Appel then gave such an interesting list of indices which he had uncovered that your editor thought it would be much better if Mr. Appel would consent to do an article for the next issue of the Supplement.]

Mr. Scott Goldthwaite then remarked that the Newberry project had originally planned to cover all periodicals, but that funds were exhausted. However, the remains of the project are still there. Mr. Appel asked about the possibility of publishing the available indices in NOTES.

Dr. Bukofzer said he felt that *Music Index* should include more foreign

publications, even at the sacrifice of some of the more ephemeral English language publications. Miss Lyman brought out the fact, however, that *Music Index* has to appeal to radio stations, etc., which use these ephemeral periodicals, for financial support.

Dr. Catharine Miller said that Miss Kretzschmar wants copies of periodicals to index, but is having difficulty obtaining them, since they must be kept on file for the photostat service.

Miss Gladys Chamberlain said there is an index on dance material from books not primarily about the dance available at the 58th Street Branch of the NYPL.

It was then moved and seconded to accept both Miss Sleeper's and Mr. Appel's reports. Mr. Colby expressed his thanks to Miss Sleeper upon the completion of her work.

Mr. Colby then gave the following brief report concerning the Committee on Training and Employment:

THE COMMITTEE ON TRAINING AND EMPLOYMENT reports that the response to its appeal for information regarding positions, etc., has not been too happy.

As of today, we have received 31 pink forms. Since the membership of MLA is approximately 800 members (please check this figure) the information on these 31 forms is rather meagre material for any sort of survey.

Perhaps when the excitement of the Christmas season is over members will have more time to devote to a questionnaire and more returns will come in. At that time we will have something to work with.

Carleton Sprague Smith, Chairman

Committee on Training and Employment

December 26, 1950.

The various chapter chairmen were then called to report. Miss Katharine Conger reported that the Washington-Baltimore chapter was in the process of reactivating.

Miss Armine Dikijian reported that the New York chapter was still making a survey of music resources in the New York City area. Questionnaires had been sent out to about one hundred libraries, and the replies were due to be returned by last November 15th. However, no report was available on the replies as yet.

Mrs. Bernice Larrabee, of the Philadelphia chapter, reported that two meetings had been held during the year, and the chapter was beginning a survey of musical resources in its area.

Mr. Appel, reporting for the Boston-Cambridge chapter, said his group was looking for a project, and they would probably also make a survey of resources in their area.

Miss Lyman, reporting for the Mid-West chapter, said that a professor at Ann Arbor was making a survey of material in his area. This chapter includes twelve states and usually meets annually at the University of Indiana when the Metropolitan Opera visits the University.

Mr. Colby distributed a special convention issue of the *Bulletin for Northern California Music Libraries*, and gave the following report for that chapter:

NORTHERN CALIFORNIA CHAPTER

A farewell dinner for Dr. and Mrs. Vincent Duckles, en route to Cambridge, England, for a year of study on a Fulbright grant, was held at the home of Mr. and Mrs. C. R. Nicewonger in Berkeley the evening of August 12. The occasion was marked by group singing and by solos and duos on the organ and harpsichord, including the playing of J. S. Bach's "Capriccio on the Departure of a Beloved Brother."

Mrs. Harriet Nicewonger, elected to serve as chapter chairman during the absence of Dr. Duckles, presided over the first business meeting of the fall, which was held in the San Francisco Public Library October 7. At this time Edward Colby reported on the MLA summer meeting in Cleveland. At the November meeting of the chapter, held at the University of California, Berkeley, Margaret Lyon spoke of her visits to old libraries in Europe during the summer.

On November 18 a dinner was held in San Francisco in honor of Miss Jessica Fredricks, former chapter chairman, who retired in the latter part of October after some 30 years as Music Librarian of the San Francisco Public Library.

Mr. Colby, having attended the December 26th meeting of the National Music Council, read the program of the meeting, and made the following report:

General Meeting of the
NATIONAL MUSIC COUNCIL
December 26, 1950

A general meeting of the National Music Council was held December 26, 1950, in the ASCAP Board Room, Rockefeller Center, New York City. Following the roll call and the reading of the minutes of the last general meeting, Mr. Edwin Hughes, executive secretary, reported on "Music in the National Emergency," and on the deliberations of the Executive Committee. The president, Dr. Howard Hanson, then reported on the relations between the National Music Council and the International Music Council and on other matters pertaining to UNESCO. This report was followed by an account of the work of the Hospital Music Committee presented by its chairman, Ray Green.

Three papers on special topics were then presented. Frederick Cohen, president, International Society for Contemporary Music, U. S. Section, spoke on "The Future of Opera in America"; Homer Mowe, president, National Association of Teachers of Singing, dealt with "Standards of Voice Production in High Schools, Colleges and Universities," and Ernest Harris, Teachers College, Columbia University, discussed "The Problem of the Dearth of Violin Students." The first two of the three subjects were suggested by the Music Library Association, and the third by the Music Publishers Association of America.

The second half of the day-long meeting opened with a discussion by President Hanson of the subject, "Are We Progressing or Retrogressing?"

The program was concluded with a panel discussion, "Is Subsidy for Music Necessary?", with Joseph Malkin (chairman), Dimitri Mitropoulos, A. Rex Riccardi, Ray Green, Julian Olney, Vernon Hammond and Arthur Lipkin as members of the panel.

Dr. Bush then reported for the U. S. Book Exchange, stating that the organization wanted to exchange more books on music literature and theory. She distributed circulars put out by the USBE.

The meeting then adjourned for lunch.

During the afternoon two meetings were held. The first was a joint AMS-MLA meeting on international relations and related business, with Mr. Colby presiding, and the second was a joint MTNA-AMS-CMA-MLA meeting on phonograph records, with Philip L. Miller acting as chairman. Since reports of both of these meetings will appear elsewhere in print, a summary of them will be dispensed with here.

The general MTNA banquet was held that night in the main ballroom of the Shoreham Hotel.

The second business meeting was called to order by the president at approximately 10:15 a.m., December 30, 1950. Mrs. Virginia Cunningham, chairman of the Joint Committee on Music Cataloging, gave the following report:

REPORT OF THE JOINT COMMITTEE ON MUSIC CATALOGING

At the Association's meeting in Cleveland in July the report of the Joint Committee pointed out that the *Code for Cataloging Music* was complete and had been submitted to the Association and the Division of Cataloging and Classification of the ALA. The chairman also stated that the Library of Congress rules for cataloging phonograph records were almost complete and that there appeared to be some minor differences between LC's rules and those worked out by the committee. She therefore moved that publication of the *Code* be delayed until those differences had been reconciled, if possible. The motion was passed.

After consideration of LC's rules, the committee has agreed to adopt them in the interest of one cataloging practice for one category of material. The committee also agreed that some of the additional explanatory material contained in the MLA rules should be included in the final MLA version. The preliminary MLA rules have in the past been used by people who have no great knowledge of library practice or terminology, but who need help in organizing their record collections. In other words, the rules should be designed to suit the needs of the MLA members.

One example will illustrate what I mean. The LC rules, under Contents, refer to the rules for cataloging music and state that contents should be given for records as it is given for music. The MLA rules contain full instructions for giving contents with an example showing how a complicated contents note would look.

As it did in the case of conventional title, the committee will request permission from the Library of Congress to use its rules, explaining that editorial changes in phrasing and numbering will have to be made. It will also explain that while material will be added, it will not be such that the meaning of the rules will be affected. We have therefore achieved one set of rules for cataloging records.

Virginia Cunningham, Chairman

The report was accepted.

Mr. George Hanson, member of the Committee on Classification, had previously distributed copies of the first draft of the M (Music) section of the Condensed L.C. Classification which his committee had worked out. The following is a summary of the lengthy discussion prepared by Mr. Hanson:

MUSIC LIBRARY ASSOCIATION
COMMITTEE ON CLASSIFICATION REPORT
Washington, D. C., December 30, 1950

Committee: Betsey Rovelstad, George Hanson, Jay Allen, chairman. Mr. Allen not being present, Mr. Hanson reported.

Summary: In compliance with the will of the membership as expressed in San Francisco and Cleveland, the committee is engaged with two projects:

a) Mr. Allen is completing an adjustment of the Vassar-Columbia classification into Dewey, producing a schedule in which the main divisions are from Dewey, but subdivided similarly to V-C; the notation is "Dewey-like." (The improvements possible with the Dewey classification itself have been published in the Supplement to NOTES, June 1948.)

b) The first draft of a condensation of the LC Classification, Class M, is presented in dittoed form.

The meeting was asked whether there was demand for a phonograph record classification; there was not.

Mr. Hanson requested that the members present give advice on specific questions which had presented themselves in connection with the LC condensation. These were policy matters which could be left up to libraries adopting the schedule, but which in the case of a *recommended classification* properly should be solved, using the experience of MLA to point out the desirable solutions. The meeting being willing, detailed discussion of the questions resulted in conclusions in most cases. A summary is appended. The committee is grateful for the advice of the members.

Interest in the Dewey-V-C schedule was evidenced by Mr. Cohn, and the meeting voted to publish it immediately upon its completion, through the medium of the Supplement to NOTES.

A similar motion passed in connection with the LC condensation; however, Mr. Waters pointed out that the present draft seemed inconsistent and in some places based on a questionable method of condensation. Mr. Coopersmith and Mr. Angell and Miss Bush also appeared to have major questions on method, and too the discussion period had produced a list of decisions to be applied. The joint decision emerged: to discuss both method and details with the parties named above, and to produce under Mrs. Rovelstad's and Miss Bush's hands (the latter graciously volunteered) a finished condensation. No estimate seemed possible of the time to be required.

Summary of discussion: Washington, D. C., December 30, 1950, on questions concerning condensation of L.C. Classification.

1. Shall we follow LC in separating sacred and secular vocal music, outside of liturgical music and anthem?
   DECISION: yes.
2. Is it desirable to separate unaccompanied solos from those with keyboard accompaniment?
   DECISION: yes.

3. Is it desirable to formulate a standard practice, usable throughout, in the form of Cutter numbers, symbols, or decimals, for the separation of:

a) collections (various media) (1)
collections (original and arranged (2)
collections (2 or more composers) (3)
collections (one composer) (4)
separates (5)

DECISIONS: (1): the classification handles this.
(2) and (3): combine and provide numbers.
(4) and (5): there was debate on the separation of these, involving also the question of bound and sheet music. Mr. Angell held that a shelving problem was involved, to be solved by application of the usual marks, while Mr. Coopersmith and others felt that a special number or division should be recommended as very useful.

b) original, arranged

DECISION: an optional number was recommended, to be applied where separation is desirable, e.g., in Columbia's category of music arr. for piano.

c) variant instruments (English horn, recorder, etc.)

DECISION: the number represents the family; separation should come through subject cataloging or a classed catalog.

d) various media of accompaniment

DECISION: no need was felt except by committee members.

e) studies and methods

DECISION: after debate, the feeling seemed to rule that a place should be provided, but that the one suggested in the dittoed version was awkward.

f) scores, parts, miniature scores

DECISION: should be handled by shelving symbols.

g) piano-vocal scores

DECISION: provide numbers in the classification.

h) excerpts

DECISION: provide optional divisions.

4. Should the approach to special use be through the catalog only?

DECISION: except for the cases of special collections, it was recommended that classification be by medium as far as possible, and that subject or special use be indicated through the catalog (Miss Marting) or a classed catalog (Mr. Angell).

GENERAL REMARKS:

Use of LC numbers only in their original sense seemed to be assumed by all speakers, allowing for elimination but not revision, and in some cases re-definition.

Mr. Hill suggested the use of M1622 for all popular songs, eliminating M1630.2, and possibly providing optional chronological subdivision.

Miss Lyman suggested correlating the terminology with that of the cataloging code, for standardization.

An abbreviated notation was not discussed.

Mr. Philip L. Miller was then called upon to report for the Sound and Equipment Committee. He in turn introduced Mr. Moses Asch, of Folkways Records, who brought up the question of copyright of phonograph records. He felt that since the major recording companies will not re-press

folk records, these recordings should be considered in public domain and be re-recorded from the old discs. Mrs. Cunningham said the question is the copyright of the performance rather than of the music. Dr. Spivacke warned that anyone attempting such a project might be used as a test case. Mr. Asch, however, was of the opinion that the law is broken only when the records are sold for profit. No decision was reached on the question.

At this point the meeting was adjourned for the MLA luncheon. The luncheon speaker, who was introduced by Mr. Colby, was Miss Caroline E. Irons, past president of the Music Teachers' Association of California, whose subject was "Mexico and Guatemala—Rests and Runs in Retrospect."

At approximately 2:30 p.m., December 30th, Mr. Colby called the last session to order. Miss Mary Rogers, treasurer, read the following report:

TREASURER'S REPORT

Balance on hand July 19, 1950		$ 300.10
Receipts:		
Membership dues	$2,604.75	
Subscriptions to NOTES	1,346.08	
Advertising	1,457.70	
Music and Libraries	3.90	
Back issues of NOTES	36.35	
Supplements to NOTES	18.20	
Over-the-counter sale of NOTES	59.88	
Envelopes run off from MLA stencils	17.46	
		$5,544.32
		$5,844.42
Expenditures		
Printing of NOTES	$3,369.46	
Printing of Supplement	465.80	
Association Supplies	45.33	
Supplement Supplies	100.00	
NOTES' Supplies	12.25	
Postage	196.60	
Copyright fees	4.00	
Council of National Library Associations, for membership dues	10.00	
Bank charges	14.12	
		$4,217.56
Balance on hand December 30, 1950		$1,626.86

The report was accepted as read.

Dr. Catharine Miller next reported on a special issue of *Library Journal,* which is to be devoted in part to music libraries. She had been asked by Mr. Colby to be guest editor for the music portion, and the editor of *LJ* has asked her to submit an outline of the issue to them, and then assign articles. The general idea is to be the position of the library in the community and is to be geared to smaller libraries. Dr. Miller asked that any suggestions be sent to her. The issue will probably appear next November.

Miss Gretta Smith, chairman of the Information and Organization Committee, next reported for her committee. So far she has sent out only in-

formal answers to inquiries. She suggested the committee reprint certain sections of *LJ* to be distributed to inquirers. However, Dr. Miller thought the articles were too spotty. Miss Chamberlain suggested listing a bibliography for starting a music library. Dr. Miller felt that the bibliographies could best be used as footnotes in the special *LJ* issue next fall. The question of including instructions for organizing a phonograph record library also arose; others felt this would be too big a field to include with the regular organization manual, and should be treated separately. After more discussion, it was moved that Miss Smith's committee should proceed with drawing up a manual and also consider the issuance of a phonograph record manuel.

The motion carried.

Mr. Miller then read the following letter for the Sound Equipment Committee:

MUSIC LIBRARY RECORDINGS
wire -:- tape -:- disc
2439 - 47th Ave. San Francisco 16, Calif.

December 20, 1950

Dear Mr. Miller:

Thank you for your letter of Dec. 18th. Since writing you I have sent a set of our recordings to Mr. Spivacke of the Music Division of the Library of Congress. These records were sent without albums which can be sent at any time should they be desired. I was not sure just how the filing was done there and did not want to take up more space than necessary on their shelves.

Our recordings will be made in 78 RPM and 33 RPM microgroove. The 78 will be the same as the ones you may see at the Library of Congress and the LP will be the usual microgroove. With the exception that after we cut a test acetate and we examine it under a microscope, should we find the grooves coming in too close proximity to each other on the loud passages we will cut the grooves a little farther apart to insure the walls do not break down on the loud passages after many playings.

We are preparing a catalog at the present time covering all our recordings. These will be available to dealers who wish to carry them. We will also be in a position to mail or express them to anyone anywhere if no dealer is in the locality. I have made arrangements to have them listed in the LP catalog, which is the form most desired by the public. However, there are a lot of people who prefer the 78 and these will be carried by few dealers, as they have told me space is a major factor with most of them. I can see their point, but at the same time it is amazing how many people still ask for the 78 and are refused. Dealers here do not want to carry our 78 except on consignment, while they order 33 LP without hesitance.

Unfortunately we have had some trouble with our Vinyl-Plastic materials. The mix at the manufacturers has not always been true to formula and we have had some bad results. This has delayed our program considerably but we have been assured this will be remedied at once.

I am sorry I do not have a perfect LP to send you at this time. However, Mr. Colby may have one with him we did for Stanford. The lead grooves were a bit noisy but aside from that the record was quite good. This is being redone and the new pressings should be perfect. You can at least judge the quality of the recording from the good part. It will give you

an idea, and we will improve progressively with each following recording.

If Mr. Mann will set forth his ideas in the form of a letter I will be very happy to co-operate to the fullest. My idea is to provide what is necessary and desired. I am sure we are well on the way to a well rounded program.

Sincerely,
Earl Walker
Music Library Recordings
2439 - 47th Avenue
San Francisco 16, Calif.

Following Mr. Miller, Mr. Hill introduced the possibilities of a cumulative record review index. He asked for opinions on the usefulness of the completed index, stating that dealers had not encouraged him, but various members at the meeting felt it would be a good thing. It was voted that Mr. Hill explore the idea further and go ahead with the project.

Mr. Wm. Lichtenwanger then announced that the list of books reviewed in NOTES has now become international in that foreign books are being reviewed.

Mr. Edward Waters, reporting for the Council of National Library Associations, brought out the fact that plans were under way for a Federation of Library Associations. He suggested that MLA consider such action. He read the following letter from Miss Millen:

September 12, 1950

Mr. Edward N. Waters
Assistant Chief, Music Division
Library of Congress
Washington 25, D. C.

Dear Mr. Waters:

. . . It seems to me that we already have established a case for disaffiliation in section 3 of the report we compiled for CNLA. On what further basis can we make recommendations one way or the other? Are we to try to determine if MLA's withdrawal from affiliation with ALA will give impetus to the reorganization of CNLA as a federation? Are we to consider whether MLA has gained in any way from past affiliation? If so, are we ethically bound to continue affiliation indefinitely?

Also, do you know what inspired Mr. Angell's charge to the committee at the luncheon at Cleveland? I listened very carefully but all that I can recall of what he said is that nothing is to be gained but a great deal lost through disaffiliation. He did not say *what* will be lost, so I have been searching for a statement of the advantages of affiliation. I've found only the annually-repeated paragraph which appeared most recently on page 196 of the May 1950 *ALA Bulletin*:

> Affiliated societies "are entitled to a representative in the Council. These societies meet annually, usually at the time and place of meeting of the ALA. Their members enjoy all privileges of the larger body as to railroad and hotel rates and conference hospitalities. Their proceedings may be included in the ALA Conference *Proceedings* and they are often formally represented upon the program of the Association. The ALA recommends to those of its members to whom such connection is appropriate, membership also in these organizations."

This adds up to little more than zero, in my opinion. As we already have said, one representative for some 900 members is token representation with little effect on the shaping of ALA's policies or practices. Whether MLA is affiliated with ALA or not, MLA's members could (and did before 1941 when we became an affiliated society) meet at the same time and place of meeting of ALA. The business about hotel and railroad rates is meaningless since reduced rates are ancient history and not likely to be revived. As far as "conference hospitalities" are concerned, ALA collects a registration fee and requires proof of payment for admission to conference meetings and "hospitalities" sponsored by ALA. Moreover, I venture to say that all MLA members at Cleveland had paid from $6 to $10 for individual membership in ALA and could have enjoyed these privileges(?) without being members of an affiliated society. (If I sound somewhat confused, that's because I am!)

To continue, I suppose that having the proceedings of MLA's summer meeting in the ALA *Proceedings* may be an advantage in that MLA might come to the attention of some librarians who otherwise might not know we exist. On the other hand, many of the general librarians whom I know do not bother to read the *Proceedings*—or much other library literature for that matter. On the next point, have we since 1941 "often" been "formally represented by designated delegates upon the program of the Association"? Finally, I doubt that any person ever became a member of MLA upon ALA's recommendation.

If there are few if any benefits in affiliation for MLA members who are librarians by profession, what about those of our members who are musicians, teachers and musicologists who have no formal connection with a library? MLA members like Fritz Dorian, Nikolai Lopatnikoff, Theodore Finney, for example, do not know that ALA exists. They are members of MLA because they want to support an organization that encourages the growth of music libraries from which they derive direct benefit; besides they get something tangible in NOTES. What do they gain from MLA's affiliation with ALA? I doubt that we should be giving even $.10 of their MLA dues to ALA.

I suppose that MLA originally sought affiliation with ALA for the same reasons that now cause us to hope for a workable and working federation in which MLA will be adequately represented. I really have an open mind on the subject in spite of what I've been saying for two whole pages, but up to now haven't been able to discover what that "great deal" that might be lost through disaffiliation can be. But it may well be that there has been more cooperation between ALA and MLA than I am aware of . . .

Sincerely yours,
Irene Millen
Head, Music Division

The following letter from Miss Gretta Smith, third member of the committee to investigate the problem, was also read:

December 14, 1950

Mr. Edward N. Waters, Assistant Chief
Music Division, The Library of Congress
Washington 25, D. C.

Dear Mr. Waters:

I've been pondering over your letter of December 6. It isn't a thing I feel too violently about, but I'm ready to go along with you and Irene

[Millen] on disaffiliation with ALA. It seems to me that perhaps we can do more toward promoting a real reorganization of ALA and a different attitude toward other library groups if we separate ourselves for a time. As Irene says, most of us belong to ALA anyhow, so there will be no change in our personal status.

It seems to me that to be regarded as a subsidiary organization by ALA is a blow to our self-esteem. We are a live, enterprising and successful organization in our own right and it may do no harm to insist on being recognized as such.

But, as I said before, I don't feel too violently on the subject. It's a question for the membership to decide, isn't it?

Sincerely yours,
Gretta Smith, Head
Fine Arts Department

Mr. Waters then opened the question for discussion. Mr. Angell stated that his remarks, brought out in Miss Millen's letter, were not against disaffiliation but called for a re-examination of the case; that being a "division" of ALA might cause us to lose our autonomy. Disaffiliation seems to represent a kind of negative approach, while affiliation is a means by which we can take part in the library community.

Mrs. Linder brought up the question of how many members had joined MLA since the affiliation with ALA. No figures were available, but she thought the association of the organizations was beneficial along that line.

Dr. Miller asked how much it would cost to join the Federation. Mr. Waters said he did not know; that it might cost a lot, but we should consider if it is worth the price.

Dr. Coopersmith suggested action be deferred until more study had been made.

Mr. Hill felt we should know more about the dues required by the Federation before we vote to disaffiliate with ALA, for we might find ourselves not associated with any other organization. He also brought up the question of ALA helping to finance the publication of the *Code for Cataloging Music.*

Dr. Coopersmith suggested a new committee be appointed to study the problem, and Mr. Hanson suggested the Executive Board meet and consider the question. Dr. Coopersmith changed his motion to read that the Executive Board be empowered to study the problem, rather than another committee. The motion carried.

Mr. Gustave Reese, newly elected president of the American Musicological Society, was called upon to make a few remarks. He expressed hopes for continued cooperation between the two organizations, even closer than in the past, and moved that the Committee on International Relations of MLA work with AMS to carry out the survey of musical resources as outlined by Mr. Bukofzer the previous day. The motion carried.

The following election results were then announced:

Vice-President—Otto Albrecht
Treasurer—Mary R. Rogers.
Members-at-Large—Jessica Fredricks and Sydney Beck

The motion was then made that the time and place of the next meeting be left to the Executive Board. The motion carried.

After Miss Lyman was called upon by Mr. Colby to report on her recent trip to Europe, the meeting adjourned.

George R. Henderson, Secretary.

ADMINISTRATIVE AND FACULTY STATUS OF COLLEGE LIBRARIANS IN TEXAS

(This statement was unanimously adopted as the policy of the College Library Division of the Texas Library Association, April 15, 1950, and endorsed by the Executive Board of the Association, November 8, 1950.)

The College Library in Relation to Instruction

For some years the American college, in developing its philosophy of education, has placed increasing emphasis upon the library in the instructional program. In many journals college administrators and librarians have written on numerous aspects of the problem of coordinating the library with curricular instruction. More comprehensive statements have been made in B. Lamar Johnson's *Vitalizing a College Library* (1939) and Harvie Branscomb's *Teaching with Books* (1940). Recently the Southern Association of Colleges and Secondary Schools has dealt with the matter in *Higher Education in the South* (1947), an official publication resulting from three southwide conferences held in 1941, 1942, and 1946. In all this writing there is almost universal agreement that the library is an instructional agency second only to the classroom.

Functions Expected of College Librarians

Since the library is now regarded as primarily an instructional agency serving every department of the college, students in nearly all courses turn to the librarians for aid in pursuit of their college work. Textbooks no longer serve as course bibles and classroom instruction is supplemented and vitalized by the use of library materials. Librarians are thus required to assume certain organizational and teaching responsibilities beyond those of the classroom teacher, whose work is limited to a single field. They introduce the beginning student to the nature and use of library tools and resources and give him his first glimpse of the endless possibilities open to him in a college library. They aid the more advanced student in bibliographical and research projects. They become the teacher-counselors of all students who grasp the fundamental relationship of the library to their intellectual development.

Librarians also have duties to the classroom teachers on the faculty. In cooperation with these teachers they are expected to build an authoritative working collection of library materials. They are expected to be familiar with research procedures and to meet the essential needs of the faculty members engaged in research studies. In all matters related to faculty-library problems, whether personal or curricular, they are expected to give direct aid or advice.

To fulfill the preceding functions the entire library staff must plan and work as a unit to provide library services that will satisfy the needs of the college community.

Present Ambiguous Status of College Librarians

From the foregoing paragraphs it would appear to the uninitiated that librarians must hold the most enviable positions on the entire college staff. Such is not the case. A study of college catalogs shows that librarians are variously grouped with administrative personnel, with the teaching faculty, independently, or are not listed at all. This failure to identify the librarian as essentially a teacher places him in an equivocal position harmful to

both the institution and the library staff. Without adequate recognition of the library's basic contribution, the institution cannot fully realize its educational potentialities. The inevitable question is whether colleges desire librarians whose duties will be limited to the records and routines that are an inescapable part of library operation, or librarians who are active teachers of inquiring students and colleagues of the classroom faculty.

Status Desired by College Librarians

The problem can be solved only through cooperation and understanding among college administrators, teachers, and librarians. Administrators must appreciate the full value of librarians and must be willing to recognize them as more than nominal members of the academic faculty. Librarians and classroom teachers must accept each other as colleagues engaged in identical enterprise pursued through informal day-to-day consultation by equals fully respecting each other's ability and concertedly striving toward the same goal.

Solution Proposed by the College Library Division of the Texas Library Association

In accord with the general recognition of the essential place of the library in the American college curriculum, and the statement on the college library by the Southern Association of Colleges and Secondary Schools in *Higher Education in the South*, the College Library Division of the Texas Library Association recommends the following status for college librarians in Texas:

1. Rank: That, dependent upon academic training and experience, faculty status be granted professional librarians in one of the four ranks of: instructor, assistant professor, associate professor, professor, or equivalent ranks adopted for professional librarians, and that the criteria for advancement from rank to rank be the same as or comparable to those applied to the classroom faculty.
2. Title: That professional librarians be listed with their rank in the college catalog and on the faculty roster.
3. Salary: That professional librarians be placed on a salary scale comparable to that of the classroom faculty, with adjustment upward for the additional months of service annually required of librarians.
4. Faculty rights and privileges: That professional librarians have rights and privileges equivalent to those of classroom teachers in regard to holiday and vacation periods within the academic year, inclusion in college social affairs, sick leave, group insurance, retirement benefits, attendance at faculty meetings, service on faculty committees, and tenure of position.

MUSIC LIBRARY ASSOCIATION

List of Chapter Chairmen

Northern California
Chairman.....Harriet S. Nicewonger (Mrs. R. C.)

Southern California
Chairman.....Helen Azhderian

Boston-Cambridge
Chairman.....Richard G. Appel

Midwest
Chairman.....Ethel Louise Lyman

Pacific Northwest
Chairman.....Marie Merrill

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New York
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NEXT MLA MEETING

CHICAGO

JULY 10 AND 11

MEETING WITH ALA

Notes

JUNE

1951

SUPPLEMENT

FOR

MEMBERS

No. 15

MUSIC LIBRARY ASSOCIATION
NOTES
SUPPLEMENT FOR MEMBERS

Editor, *ex officio*, George R. Henderson, Jr., Music Division, Public Library, Wash. 1, D. C. Assistant Editor, Melville J. Ostertag, Music Division, The Public Library, Wash., D. C. Circulation, Ralph Moritz, Music Division, Library of Congress, Wash. 25, D. C.

JUNE, 1951 No. 15

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The Supplement for Members is issued on the same schedule as NOTES, *i.e.* quarterly in December, March, June, and September, by the Music Library Association, Inc., for its members on payment of their annual dues of $4.50. It reports the business of the Association, and is primarily intended for members. It can also be made available to non-member libraries whose charter prevents them from becoming members of the Association for $1.50 per year. Application for memberships or subscriptions should be sent to the Treasurer of the Association, Miss Mary R. Rogers, Music Library Association, c/o Music Division, Library of Congress, Washington 25, D. C.

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Philadelphia
Chairman ..... Bernice Barlow Larrabee

New York
Chairman ..... Armine Dikijian

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Appointment to be confirmed

Library Equipment and Binding

Appointment to be confirmed

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Thematic Indexes

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Chairman to be appointed

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Music Division
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Washington 25, D. C.

International Federation of Library Associations
HAROLD SPIVACKE
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Library of Congress
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Joint Committee on Union List of Music Before 1800
Appointment to be confirmed

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Subject Cataloging Division
Library of Congress
Washington 25, D. C.

N.B. Status of MLA and other committees not listed above is inactive or under consideration.

CUMULATIVE INDEXES, INCLUDING SEVERAL PERIODICALS

ARRANGED CHRONOLOGICALLY

Notes, December 1934 [O'Meara]	*50	1566-1800	Music in 17th and 18th century periodicals—summaries
Handbuch der musikliterature [Aber]		1700?-1922	
Verzeichniss der aufsaetze [Refardt]	*539	1700?-1925	Several languages, including English, but excluding specifically music periodcals
Newberry library project [Windle]	*81	1798-1938	
Zeitschrift IMG	*84	1899-1914	Includes index to Sammelbaende 1-13, 1899-1912
Sammelbaende IMG		1899-1914	Volumes 1-13, 1899-1912 indexed in Zeitschrift IMG
Library association, London		1911-1946	English language only
A general index to books and periodicals [Blom]		1915-1926	
Zeitschrift fuer musikwissenschaft	*202	1918-1933	
Bibliographie des musikschriftums [Taut]	*131	1931-1939	
A bibliography [American council of learned societies]	*243	1938-1940	
Hinrichsen's musical year book	*17	1942-1950	
Music index [Kretzschmar]	*110	1949-1950	
Library of Congress		? -1941	No indexes since 1941
New York Public Library		? 1950	
Harvard dictionary 1945	*31		Subjects
Baker's biographical dictionary	*19		Persons

*The approximate number of periodicals indexed.

CUMULATIVE INDEXES TO INDIVIDUAL PERIODICALS

ARRANGED CHRONOLOGICALLY

Index du Mercure de France [Deville] Paris 1910	1672-1832
Register allgemeine musikalische zeitung Leipzig 1848 [Not noted in Newberry lists]	1798-1848
Zeitschrift fuer musik, Leipzig 1860	1834-1859
Monatshefte fuer musik	1869-1905
Royal music musical association (1948)	1874-1944
Neue musik-zeitung, Stuttgart	1880-1928
Vierteljahrschrift	1885-1894
Rivista musicale italiana	1894-1928
Monatschrift fuer gottesdienst	1895-1900
Guide musicale	1900-1914
Bach jahrbuch	1904-1934
Music teachers national association	1906-1947
Musical antiquary	1909-1913
Musical quarterly	1915-1924
Revue musicale	1920-1930
Modern music	1920-1935
Music and letters	1920-1939
Music educators national conference	1925-1938
Music review	1940-1944

CUMULATIVE INDEXES OF PERIODICALS ON SPECIAL SUBJECTS

Dance		
Guide to dance periodicals	*7	1948
Dance index, N. Y. Public Library, 58th St. Branch		
Dissertations		
Jahrbuch . . . Peters		1921-1938
Folk songs, American		
A bibliography of American folk songs [Henry]	*28	1937
Latin American music		
A guide to Latin American music [Chase]	*246	1946
Obituaries		
Jahrbuch . . . Peters	*40	1913-1938
Phonograph records		
Notes, Phonograph records review [Music Library Association]	*22	March 1948
Psychology		
Bibliography of experimental studies on the psychology of music [Schoen]	?	1936

*The approximate number of periodicals indexed.

MUSIC CLASSIFICATION

The following draft of the Condensed L.C. Classification, worked out by the Committee on Classification, was distributed at the December meeting. (See the December Supplement for comments.) It is here reproduced so that those members who were not at that meeting might have a background of the work, which will be discussed at Chicago next month.

FIRST DRAFT

Condensed L.C. Classification

CLASS M—MUSIC

NOTES:

Parts to be handled as in note on p. 11, L.C.

Instrumental music definitions changed:

Solo music includes music with keyboard accomp. Chamber music includes duos not employing a keyboard instrument.

Bound vs. sheet music:

Apparently division of collections from separate works is also intended to divide bound volumes from sheets. More logical ways can be found to accomplish this. Moreover, the number of classes allowed for division is not uniform; three classes would be:

Miscellaneous collections
Composer collections
Separate works by composer

L.C. sometimes provides 2 numbers or 1; this practice is herein followed.

Original and arranged:

Little separation of these categories has been done.

Methods and studies:

It is assumed that .7 can be used under any medium for works in this category.

Musical form:

Division by musical form is always omitted.

USE:

This condensation has been prepared for study purposes; it is not recommended for adoption.

Music Library Association—Committee on Classification—1950

M	MUSIC
1	Miscellaneous collections
1.A1 to 1.A3	(Available for MS or other special materials not to be classed elsewhere)
2	Monuments, sources, historical publications, etc.
3	Collected works of individual composers
	Instrumental music
	Special instruments, solo or with keyboard accomp.

Organ

6	Collections	
6.7	Methods; studies	
7	Composer collections	
8	Separate works	
15-17	Harmonium	
21-23	Piano (incl. Harpsichord?)	
26	Left hand alone	
33	Arrangements and transcriptions	
36.5	Cembalo parts realized	

String instruments

40-42	Violin	
45-47	Viola	
50-52	Cello	
55-57	Bass	
59	Obsolete string instruments	

Wind instruments

60-62	Flute	
65-67	Oboe	
70-72	Clarinet	
75-77	Bassoon	
80-82	Horn	
85-87	Trumpet, cornet	
90-92	Trombone	Baritone?
95-97	Tuba	
100-102	Saxhorn	
105-107	Saxophone	
110	Other	
.E5	English horn	

Plectral instruments (include solo and ensemble)

115	Harp
120	Banjo
125	Guitar
130	Mandolin
135	Zither
140	Lute
142	Other

Percussion and other instruments (solo and ensemble)

145	Bagpipe
146	Percussion, Orchestral
149	Children's instruments
153	Whistling pieces
154	Concertina
172	Carillon
175	Other

Ensemble music not orchestral or band

177	Misc. collections

Duos

180 Organ and piano

Piano

200-202 4 hands
213 6 hands
214 2 pianos
216 other combinations

Duos

286-287 2 string instruments
288-289 2 wind instruments
290-291 1 string, 1 wind
298 Other duos

Trios

300-302 Organ and 2 other instruments
Piano and 2 other instruments
310 Piano and 2 strings
312 Piano, violin or viola, and cello
312.4 Other combinations
315-317 Piano and 2 wind instruments
320-322 Piano, 1 string, 1 wind
325-327 Piano and 2 plectral instruments
330-332 Piano, 1 string, 1 plectral
335-337 Piano, 1 wind, 1 plectral
340-342 Other piano trios
349-351 String trios
355-357 Wind trios
360-362 String-wind trios
365-367 Plectral trios
370-372 String-plectral trios
375-377 Wind-plectral trios
380-382 String-wind-plectral trios
385 Other trio combinations

Quartets
Quintets
Etc. (Continue through L.C. Classification through class 985)

990 Chamber music for obsolete instruments

Orchestral music

Orchestral works

1000 Collections
1001 Separate works

Concertos, etc. (same subdivisions throughout)

Organ

1005 Full scores
1005.5 Cadenzas
1006 Organ scores
1010-1011 *Piano* (one or more)

String instruments

1012-1013 Violin (one or more)
1014-1015 Viola "
1016-1017 Cello "
1018 Bass
1019 Obsolete strings

Wind instruments

Etc. (Continue with L.C. Classification through class 1041)

1060 *Arrangements for orchestra*

1100-1101 *String orchestra*
Band

Original compositions

1200 Collections
1201 Separate works
1205 Solos with band accomp.
1247 Marches

Arrangements for band

1254 Concert pieces
1257 Solos with band accomp.
1260 Marches
1270 Fife and drum, etc.
1350 Small orchestra, with piano important
1353 Solos with small orchestra accomp.
1355 Song orchestrations
1365 Minstrel music
1420 Juvenile orchestra
.7 Methods; studies
1450 Dance music
1475 Ether wave music
.M2 Martenot
.T5 Theremin
1480 Music with color instruments

Vocal music
Secular vocal music
Dramatic music

Operas

1500 Full scores
1503 Vocal scores and excerpts
1505 Excerpts, full scores
1510-1515 Incidental dramatic music (as above)
1520-1525 Pantomimes, ballets, masques, pageants, etc.
1527 Moving picture scores
1527.5 Radio and television operas

Works for chorus, solo voices, and orchestra

Solo voices and orchestra
1528 Full scores
1529 Vocal scores

Chorus and orchestra, with or without solos

Mixed voices

1530 Full scores
1531 Full scores, accomp. other than orchestra
1533 Vocal scores
1538-40 Men's voices
1543-44 Women's voices
1545.5 Children's voices

Choruses and part-songs, without orchestra

1547 Misc. collections

Keyboard accompaniment

Collections

1549 Mixed voices
1550 Men's voices
1551 Women's voices

Separate works

1552 Mixed voices
1562 Men's voices
1572 Women's voices

Unaccompanied

Collections

1579 Mixed voices
1580 Men's voices
1581 Women's voices

Separate works

1582 Mixed voices
1592 Men's voices
1602 Women's voices

1609 *Unison choruses*

Songs, arias, etc., for solo voice

Orchestral accompaniment

Collections

1611 Full scores
1612 Vocal scores

Separate songs

1613 Full scores
1613.3 Full scores, accomp. other than orchestra
1614 Vocal scores

Keyboard accompaniment

Collections

1619 2 or more composers
1619.5 Special poets (by poet)
1620 One composer

Separate works, including cycles and sets

1621 General
1622 Vaudeville, etc. (cf.1630.2)

Recitations with accompaniment

1625 Orchestral
1626 Keyboard

Songs (part and solo) of special character

National
1627 International collections
North America
United States
1628 Collections
1630 Separate songs or sets
1630.2 Blues, jazz, popular songs, etc.; songs and instrumental numbers; arr. by composer
1630.3 Special songs by title

(See L. C. Classification for detailed schedule of subjects under which special songs may be classed.)

1669 Indian
1670-1671 Afro-American

(See L.C. Classification for completion of geographic schedule.)

1845 Primitive music collections
1850 Jewish music
1920-1921 Society songs (or use detailed schedule)
1940-1941 Student songs (or use detailed schedule)
1977-1978 Trade and professional songs (ditto)
1985 Musical games

Juvenile secular music

1990 Kindergarten
1993 Action and drill songs
1994 School songs books
1995 Dramatic music
1996 Cantatas
1997-1998 Part and solo songs

Sacred vocal music

Oratorios, choruses, cantatas, other works for chorus, solo voices and orchestra

2000 Full scores
2003 Vocal scores

Masses, Requiems, Services, other cyclical choral works (liturgical or non-liturgical)

2010 Masses and Requiems (including non-Catholic)
2012 Catholic Vesper Services, Morning Services, etc.
2013.5 Works for unison chorus
2015 Greek Catholic choral services
2016 Church of England, Protestant Episcopal

2017 Lutheran
2017.2 Other Protestant
2017.6 Jewish
2017.8 Other

Choruses, anthems, part-songs, not with orchestra

2060 Misc. collections

Organ or piano accomp.

Collections

2062 Mixed voices
2063 Men's voices
2064 Women's voices

Special seasons and occasions

2065 Christmas
2066 Easter
2067 Harvest
2068 Other (See L.C. Classification)
2072-2078 Separate works (divide as above)
2079 Special texts (See L.C. Classification)

Unaccompanied

2081 General collections
2082-2099 (Divide as above 2062-2079)

Special texts

2099.5 Jewish
2100 Greek Catholic
2101.5 Unison choruses

Songs, arias, etc., for solo voice

(Class these with secular songs, 1611-1626)

2115 Hymn-, psalm-, choral-books
2132 In languages other than English

Liturgy and Ritual

2147 MS.
2148 Catholic (Can be divided, see L.C. Class.)
2157 Greek
2161 General Protestant
2167 Church of England
2186 Jewish
2188 Other
2190 Juvenile sacred vocal music
2193 Sunday school song books, etc.
2198 Temperance, revival, mission, gospel, etc., songs

DEPARTMENT OF VERY MISCELLANEOUS INFORMATION

Miss Gretta Smith of Enoch Pratt Library in Baltimore, who is Chairman of the *Information and Organization Committee,* has received a request for instruction on setting up a music collection to be used in the therapeutic department of a hospital. Anyone having suggestions, information, etc., please contact Miss Smith.

* * * * * * * * * * * *

On May 9 a joint meeting of the Washington-Baltimore chapters of AMS and MLA was held in the Recital Hall of Peabody Conservatory in Baltimore. Following a musical introduction to the evening by Thelma Viol, contralto and Solange Frank, pianist, Dr. Lubov Keefer spoke on Baltimore's Asger Hamerik. A brief business session concluded the meeting.

* * * * * * * * * * * *

A letter from Mr. Richard G. Appel, Chairman of the *Committee on Periodical Indexing,* is hereby reproduced in part. It refers to the discussion which took place at the December meeting in Washington:

> Do you think it possible to have a heading in the Supplement—"Indexes" (in process or completed) such as "Gospel Hymns" (Minneapolis Public Library)? As other libraries take on jobs or complete them they could be entered under this heading.
>
> I was interested in Miss Perkins' account of the George Peabody Library. Could she supply a list of titles of song collections indexed since the Sears indexes?
>
> Could Minneapolis supply a list of folk dance collections indexed since their supplement 1949?
>
> Would it be reasonable to list contents of song or dance collection or parts of same in each supplement?
>
> If the contents would take up too much room could libraries loan their lists or make mimeographed lists?

Please send comments to the Secretary.

* * * * * * * * * * * *

> "Your editor was given a sneak preview of the *Cumulative Record Review* Index the indefatigable Mr. Hill has been working on since last Christmas. It is now in the galley proof stage and will probably be ready for distribution by July 1st."

The meeting in Chicago, with ALA, will be held in two afternoon sessions rather than one full day. The first is scheduled for Tuesday, July 10, at 1:00 P. M. The luncheon is to be on Wednesday, July 11, at 12:00, and the final session following luncheon, at 2:00.

ADEQUATE TRAINING FOR LIBRARIANS WORKING IN HIGHLY SPECIALIZED LIBRARIES RECEIVES ATTENTION OF JOINT COMMITTEE ON LIBRARY EDUCATION

The Joint Committee on Library Education of the Council of National Library Associations met in Cleveland on July 16, 1950.

One of the most important actions taken was to set up a Subcommittee under the Chairmanship of Mr. Edward N. Waters to make a survey to determine the most desirable educational preparation for work in special libraries. The needs of libraries serving the various professions such as law, medicine, music, business, and banking, as well as other technical libraries will be studied to serve as a guide in developing programs of training in library schools.

The members of the Committee are representative of library schools and general libraries as well as the subject specialties. They are:

Leon Carnovsky, Graduate Library School, University of Chicago
Eleanor Cavanaugh, Standard and Poors, New York City
Robert B. Downs, University of Illinois
George Freedly, Theatre Collection, New York Public Library
Walter Hausdorfer, Temple University Libraries
Sanford V. Larkey, Welch Medical Library, Johns Hopkins University
Julius Marke, Law Library, New York University
Mary Louise Marshall, Tulane University Medical School Library
Louis Shores, Florida State University Library School
Maurice F. Tauber, School of Library Service, Columbia University
Melvin Voight, Carnegie Institute of Technology
Edward N. Waters, Music Division, Library of Congress, Chairman

The cooperation of all the national library associations concerned with this problem will be sought and the aid of many individuals will be enlisted who may not be members of the Joint Committee. A preliminary meeting and discussions have taken place and it is conservatively estimated that it will require two years to complete the project.

A FEDERATION OF AMERICAN LIBRARY ASSOCIATIONS

(A report from the Council of National Library Associations)

Fifty years ago the librarians of the country were few in number and relatively unspecialized in interests, and yet already there was need for special groups within the ALA to give scope for such specialization as existed. In the past fifty years specialized groups have been created both within and outside ALA to focus the energies of librarians in particular subjects or particular varieties of library work. More than twenty such groups are now in existence. Twenty separate groups must result in inefficient duplication of effort and failure to cover needed services unless some form of cooperation can be secured. (As one example of this waste, there are sixteen committees or boards operating today in the field of international relations, yet we do not have a single central international relations office.) Attempts to improve this situation have been made inside the ALA by the creation of autonomous divisions which are united in the Council and boards of the ALA and outside of the ALA through the creation of the Council of National Library Associations. In spite of these

two steps, however, dissatisfaction with present conditions is still widespread. In 1948 Milton E. Lord proposed the Reconstitution of the ALA as a federation of library associations which would have the advantage of cooperative activity in fields of common interests while preserving the strength and vigor of the separate organizations devoted to specific interests. The Council of National Library Associations at its last meeting endorsed the idea of a federation, and meetings of the presidents of various library groups held in New York in April and in Cleveland in July requested the CNLA to propose such an organization. The Council has accordingly prepared the following suggestions on federation for the consideration of the Council's member organizations.

The purpose of such a federation would be to coordinate the efforts of the various associations, to speak and to act for the profession as a whole in fields of common professional interest such as national and international relations, library education and certification, placement, national legislation, the support of general bibliographical activities such as *Union List of Serials*, and the organization of conferences and committees on subjects of general interest to libraries, and to recommend to individual associations and groups of associations projects of importance in specific fields, and to give such projects general professional support.

To carry out these purposes the federation should be an incorporated body composed of the various national library associations of the country. The federation should be made up of associations, each autonomous within its particular field of interest, with no membership of individuals in the federation as such. The relationships at present existing between the national associations and their state and local affiliates should not be disturbed, hence the federation should be limited to national associations.

The question of representation on the governing board of the federation appears tied to the method of financial support. A flat rate contribution from each association would either be too small in total to support the federation or would be too heavy for the smaller groups to bear. Hence a per capita assessment, with special arrangements to cover associations composed of libraries rather than librarians, seems called for. If such a per capita contribution is made representation should be in proportion to size of membership. Where divisions of an association, such as the ALA, are members in their own right, the membership of such divisions would not be counted in the membership of the parent association in determining representation.

If, however, a flat rate of contribution is agreed on, the governing body should be composed of an equal number from each association. In such a case each association should have representatives who can stay on the board long enough to become familiar with the problems and objectives. If each association had three representatives (at least one of whom should be a member of the policy making body of the association) elected for overlapping terms, greater continuity would be possible.

By either of these plans a larger group than the present Council would result. An enlarged executive board of about nine members, elected from the council without regard to association representation, should be chosen. The executive board, like the governing body itself, should have overlapping terms to secure continuity in the conduct of the affairs of the federation.

The representatives of the member associations in the governing body should have authority to act on all matters properly the business of the

federation without referring back to their associations for instructions. The member associations should agree to leave to the federation action in the fields assigned to it and to effectuate their interest in these fields through joint committees representing any special interests and points of view. Subcommittees, operating under such committees, would handle specific problems and give room for a large degree of membership cooperation.

The federation should be able to support its necessary organizational activities from its income from the member associations. Special projects should seek support from grants either from the associations especially interested or from outside sources. It would seem worthwhile for the associations to investigate in detail the economics of centralized membership records and billing, centralized publishing and other such activities now carried on independently in a number of associations. The money saved by cooperation in such housekeeping items can be better spent on projects of professional value.

The library profession needs a federation which will preserve the strength and energy available in our special interest groupings and yet will enable us to face our common problems as a unit. To build such a federation will require the cooperating efforts of all our associations and of ourselves as librarians. The Council of National Library Associations recommends that its member associations discuss the principles set forth here and decide whether these meet their needs for federation.

LIST OF MEMBERS

December 1951

MUSIC LIBRARY ASSOCIATION

December 1951

Compiled by MARY R. ROGERS, *Treasurer*

Entries in italics are for representatives of member organizations. The organizations themselves are listed in roman type, with the representatives added in curves. Non-member subscribers to NOTES are not included in this list.

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WILSON, EARL, General Delivery Cathedral City, California

WILSON, MRS. GLADYS M., Minneapolis Public Library, 10th and Hennepin, Minneapolis, Minnesota

WILSON, MABEL E., Music Lib'n., Rep., Niagara Falls Public Library, Niagara Falls, Ontario, Canada

WINTERNITZ, EMANUEL, Metropolitan Museum of Art, Fifth Avenue, New York, New York

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WOLFF, MRS. NATHAN, 556 Broadway, Carle Place, Long Island, New York

WOODWARD, HENRY, Music Department, Carleton College, Northfield, Minnesota

WOODWORTH, WALLACE, Harvard University, Cambridge, Massachusetts

WURLITZER, REMBERT, 120 West 42nd Street, New York, New York

WYNNE, VIRGIL J., Librarian, West Virginia Institute of Technology, Montgomery, West Virginia

Y

YALE UNIVERSITY LIBRARY, New Haven, Connecticut

YASSER, JOSEPH, 604 West 112th Street, New York City, New York

YEISER, FREDERICK, Literary Editor, Cincinnati Enquirer, Cincinnati 2, Ohio

YELLOWLEY, JESSIE, MUSIC Division, Carnegie Library, Pittsburgh 13, Pennsylvania

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Notes

Public Library,
Kansas City, Mo.

OCTOBER

1951

SUPPLEMENT

FOR

MEMBERS

No. 16

MUSIC LIBRARY ASSOCIATION
NOTES
SUPPLEMENT FOR MEMBERS

Editor, *ex officio*, Secretary, Music Library Association, George R. Henderson, Jr., Music Division, Public Library, Wash. 1, D.C. Assistant Editor, Melville J. Ostertag, Music Division, The Public Library, Wash. 1, D. C.

SEPTEMBER, 1951 No. 16

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The Supplement for Members is issued on the same schedule as NOTES, *i.e.* quarterly in December, March, June, and September, by the Music Library Association, Inc., for its members on payment of their annual dues of $4.50. It reports the business of the Association, and is primarily intended for members. It can also be made available to non-member libraries whose charter prevents them from becoming members of the Association for $1.50 per year. Application for memberships or subscriptions should be sent to the Treasurer of the Association, Miss Mary R. Rogers, Music Library Association, c/o Music Division, Library of Congress, Washington 25, D. C.

CHICAGO MEETING

JULY 10-11, 1951

[*Editor's note: The editor wishes to express his sincere gratitude to Miss Minnie Elmer and Mrs. Betsy R. Rovelstad, of LC, who substituted for him at the Chicago meeting and drew up the minutes.*]

The first meeting was called to order by Mr. Colby in the Palmer House, Chicago, Tuesday, July 10, 1951, at 2:00 P. M. Mr. Colby announced the speakers for the following day: Dr. Otto Gombosi and Mr. William Sherwood, Jr., and called to the members' attention the dealers' exhibits in the Palmer House exhibition hall.

Mr. George Schneider presented the following report of the *Membership and Promotion Committee*:

The only concrete report we can make is progress.

We have an active, enthusiastic group of committee members, each of whom will head a sub-committee.

At the present time we are preparing our mailing lists by comparing our membership list with the lists of organizations we hope to reach, so as to avoid duplication of labor and of cost.

Among the groups to be circularized are:

American Musicological Society,
National Association for American Composers and Conductors,
National Association of Schools of Music,
National Association of Teachers of Music,
National Federation of Music Clubs,
Major Symphony Orchestras.
Leading Disc Jockeys,
Etc., Etc.

Each group will have a special letter written for its members in which we hope to prove to them that they should belong to MLA. For instance, we plan in connection with the Disc Jockeys to call their attention to the record reviews and cumulative indices. Each of these groups will be addressed by a separate member of our committee who will keep in touch with our secretary-treasurer and us so that we can watch the progress and follow up, if necessary, with another letter.

At the present time we have approximately 6,000 names compiled from over 10,000, to whom we plan to send our prospectus and personalized letter. This means a lot of work but we have a hard-working group of individuals who are willing to devote days and nights in signing and mailing the material.

We are also trying to concoct a stingeree—not a drink but a letter—to be sent to our present membership so that they will get behind the 8-ball and do something to increase our roster. A few years ago we were optimistic when we asked each to get three new members. Some got more than their quota, especially in the Middle West and in Northern California. On the whole, however, the plan was a failure. Again, we held out bait in the form of free room at the St. Francis Hotel for our San Francisco meeting. This also was a flop.

We are thinking at present of asking each of our members to send us the name/s of person/s whom they think should be a part of us. We will then follow up. Surely each of us knows a former co-worker or colleague

who has taken over new work, perhaps in virgin territory as far as MLA is concerned.

Jessica Fredericks, one of our delegates at large, currently in Mexico, has plans to form a Mexican branch of the Northern California Branch. Bet she does, and it will be an active one too if her work in and around San Francisco can be taken as any criterion.

This is a rough draft of our present activity. We hope to have all of our material in the mails by September 15, by which time most persons will have returned from their vacations and might be expected to concentrate a little more on mail that is other than travel literature.

Watch the SUPPLEMENT TO NOTES for a report as to our continued progress. In this connection, it has been suggested that the editor of the SUPPLEMENT (Poor George) be asked to list the names of any new members during the period so that all can be acquainted with the information as to "Who's Who" in MLA since the December SUPPLEMENT.

What is your reaction to restoration of delinquent members?

Some have been kept on the books for more than the additional year, then dropped.

If we get one back in the fold, should not he be treated as a new member? Are we to lose him altogether?

Also, we again would like to see the membership to be for a year from the date which the individual or institution receives his or its first copy of NOTES. It has been claimed that this means more clerical help but we do not see it that way. In fact, we feel it would be easier to send out a few statements each quarter than to send out all of them at one period. Also, a statement for dues coming in the middle of the year is liable to receive more and quicker attention than one received just after an expensive vacation.

We do hope that the Executive Board will submit the matter to the general membership in the form of a proposed amendment to our By-Laws.

In closing, we understand that ALA plans to hold its 1953 meeting in Los Angeles and that MLA is going to be asked to meet at the same time and place. If so, on behalf of the Southern California Branch, I am authorized to bid you a hearty welcome and to promise you a good show. I have not been asked to speak for Northern California Branch but I will lay you odds they will do all in their power to entertain you royally, if for no other reason than to outdo Southern California.

GEORGE G. SCHNEIDER.

In the discussion which followed, Mr. Schneider expanded on the project of circularizing organizations. The present plan is to ask the national secretaries of the various organizations to approve and sign letters which will be prepared by the committee. With regard to delinquent members, Mr. Lichtenwanger added that Miss Rogers and Mr. Hill had also asked to have the question brought up. A number of members still owe dues for last September, and are still being carried on the Association's rolls. The matter is getting more and more serious because of the state of the Association's finances. Mr. Schneider recalled that at the meeting of the Executive Board in Detroit, it was proposed that delinquent members should be dropped after receiving one additional copy of NOTES. He proposed that this suggestion be carried out, and that individuals again joining the Association be treated as new members. Mr. Schneider felt that action should be taken by the Executive Board on the starting date

of membership, since the present system practically limits the acquisition of new members to the two months preceding September. Mr. Lichtenwanger pointed out that Miss Rogers and Mr. Hill are opposed to any change in the system because of the additional clerical work involved. Their feeling has been from the beginning that all memberships should start at the same time, although subscriptions to NOTES may be started with any issue. The chairman asked whether the additional work involved is concerned with the initial change of system, or whether it would be a continuous burden. Mr. Lichtenwanger replied that it is Miss Rogers' opinion that more work is involved in a continuous billing system.

A brief report on the *Publications Committee* was given by Mr. Colby. The Check-List of Thematic Indexes is to be published in the bulletin of the New York Public Library within the next few months.

Mrs. Cunningham reported for the *Joint Committee on Music Cataloging* on the present state of the Code. At the December meeting, it was decided to delay the publication of the Code until the Library of Congress had finished its phonograph record code. The Library of Congress rules are now in final form and it is planned to incorporate them into the MLA rules, with additional explanatory and historical material. The index will have to be revised to correspond, and when that is finished the Code will be finished. The Committee on the Code is not responsible for publication. At the Cleveland meeting it was announced that money for publication would be available from the Division of Cataloging and Classification of ALA. The Code Committee hopes that it will be possible to publish the rules both as a unit and as separate chapters. The Library of Congress will publish its phonograph record code separately, and later include it in a revision of the Rules for Descriptive Cataloging.

Mr. Jay Allen presented the report of the *Committee on Classification.* He called attention to the fact that the material presented by Mr. Hanson at the December meeting is reported in the current issue of the SUPPLEMENT. Copies of a proposed combination of the Vassar-Columbia classification with the Dewey 15th edition were distributed. The Dewey meanings have been extended whenever possible; the order is different, but all the classes are included. The class headings are those of the Vassar-Columbia system, with the actual order changed in some cases to approximate that of Dewey. Mr. Allen requested the written comments of members, and it was suggested that the schedules might be published in the September issue of the SUPPLEMENT for the comments of the full membership, and that the complete schedule be discussed at the winter meeting*. Mr. Allen asked whether it would be desirable to have an optional series of numbers for very small collections comparable to the condensation of the LC schedules.

Mr. Hanson and Mrs. Rovelstad have been working on the condensation of the Library of Congress schedules. Mr. Hanson's first draft, as published in the SUPPLEMENT, has been revised by Mrs. Rovelstad. The next step is to work in suggested changes and to fill in some of the schedules. The completed schedules can then be duplicated and submitted to the Library of Congress Music Processing Committee and interested members, and be ready in a final version corrected by the committee for discussion at the winter meeting. Two questions are to be answered: (1) What shall we do with excerpts? Should they be classified with medium? (2)

*Ed. note: Due to vacations and other such necessities the schedules will be published in the December SUPPLEMENT along with the List of Members.

What shall we do with the MT schedules? We have worked out places in the main schedule for instruction and study of vocal and instrumental music. Shall we leave books about music in MT or eliminate MT altogether?

Comments and further discussion of the report of the Classification Committee were postponed until the meeting the following day, in order that the members might have time to read over Mr. Allen's Vassar-Columbia-Dewey classification.

Mr. Lichtenwanger gave the report on NOTES. The Music Publisher's Association has suggested that the music list in NOTES, which has been fairly selective, be expanded. If this is done, they are willing to subsidize it by paying for 6,000 offprints which they will distribute to music dealers. The matter has gone no farther than discussion so far, but Mr. Hill thinks that there is a fairly good chance that something will be done about it. The expanded list would be useful, and the arrangement would also be helpful in NOTES finances. With regard to finances, advertising, which had fallen off alarmingly in 1948 was better in December of last year when we had forty pages of advertisements, but in the last two issues we have had to reduce the size of the magazine, particularly the length of reviews. The only solution is an increase in the number of members and subscribers.

Mr. Colby asked whether the Music Publisher's Association proposal would result in a duplication of the index published by the *Music Journal.* Mr. Lichtenwanger replied that the index has been discontinued. Mr. Schneider was of the opinion that the expanded list of publications would be helpful in securing new members. Mr. Lichtenwanger stated that some of the firms which at present do not send in material for listing are major publishers of popular and school music. The Music Publisher's Association would be able to take action necessary to secure these publications.

Information and Organization Committee. At the December meeting in Washington, it was moved and carried that Gretta Smith begin work on a revision of the MLA manual for music libraries, with the idea that this should be revised and again made available. At that time it was announced that Anna Harriet Heyer and Catharine Miller were also working on a manual of music librarianship. Miss Heyer has sent in an outline of a handbook on music library procedure. Mr. Angell has been working on a third manual. There are also some sections of Miss Heyer's outline which may duplicate sections of the Cataloging Code. Mr. Goldthwaite announced that he has been compiling an annotated handbook on music reference works, with sample questions for teachers of bibliography. Mr. Schneider remarked that he has had inquiries as to the qualifications that should be expected of music librarians, and hoped that one of the manuals would include a statement on qualifications. Mr. Colby proposed that these various projects be discussed at the next meeting, in order to determine the amount of duplication and possibly working out a composite publication.

Mr. Lichtenwanger, in response to Mr. Schneider's point, mentioned the work being done by the Sub-committee on Education for Special Librarianship, of which Mr. Waters is chairman. Mr. Carnovsky, of the University of Chicago, was asked some months ago to draw up a provisional statement on training for special librarianship. Mr. Waters has requested members of the MLA to write to him in the next two months concerning their reactions to the draft and ideas about training for music library work.

Copies of the draft were not available, but it was to be duplicated and distributed at the next meeting. Mr. Goldthwaite remarked that Mr. Carnovsky had discussed qualifications and training of music librarians with him informally. Mrs. Cunningham had discussed the completed draft with Mr. Waters and several others at the Library of Congress. Both were prepared to give a resumé of the respective discussions. Mrs. Cunningham further mentioned Mr. Goldthwaite's work in training music librarians at the University of Chicago.

Miss Aileen Peters, who had attended the BMI meeting in Chicago, was interested in training for radio station librarians. Mr. Schneider also felt that such librarians should have professional training, and mentioned also the librarians of orchestral organizations.

Mr. Colby reported on the activities of the *Committee on International Relations*. There has been a good deal of activity since the December meeting, concerned chiefly with two projects. One of these is the formation of a joint AMS-MLA committee which will be known as the Eitner Committee or the Committee on Inventory of Musical Sources, Dr. Manfred F. Bukofzer, chairman. The other is the sending of four delegates to the constitutional convention of the International Association of Music Libraries. Mr. Hill and Mr. Duckles, who is in England on a Fulbright grant, will represent MLA. Kurtz Myers is planning to give a paper on the use of phonograph records in the United States. The fourth representative will be either Dr. Bukofzer or Mr. Seegar. The working out of a constitution is the principal point on the agenda of the convention. The United States was one of two nations asked to send four delegates; others of the 13 nations to be represented were asked for three, two or one delegates, according to their size. The International Association is planning a number of projects, among which will be a survey of musical resources. Carleton Sprague Smith has been consulted concerning the inclusion of Latin-American resources also.

Mr. Schneider mentioned in this connection that the Southern California Chapter is bringing to completion a survey of the musical resources of the region, which should be available in mimeographed form about the first of October.

The report of the *Committee on Periodical Indexes* was read by Mary Frances Focke. A letter from Mr. Appel dated June 3 contained the following:

> "The most important news I have to report is the announced publication for September 1951 of an index of musicological periodicals under the editorship of Ernest C Krohn. This is to be published as *Library Studies* No. 3 by Washington University, St. Louis, Missouri. Inquiries may be addressed to Mr. Krohn at 3806 Juniata St., St. Louis, Mo. This is to constitute the first installment of the index covering the history of music. The next installment would be that covering the biography of music. Forty periodicals are indexed."

Mr. Krohn wrote to Mr. Appel June 9 as follows:

> "Whenever the index is published, it will be sent gratis to all libraries on the University's exchange list, and will be available to bibliographers and musicologists generally, so long as the edition lasts, without charge."

The title of the index is to be *The History of Music: an Index to the*

Literature Available in a Selected Group of Musicological Journals, and the following periodicals are to be indexed:

Acta Musicologica, including its predecessor, the Bulletin of the Internationale Gesellschaft for Musikwissenschaft
American Musicological Society: Papers, Bulletin, Journal
Archiv für Musikwissenschaft
Bach Jahrbuch
Beethoven Jahrbuch and Neues Beethoven Jahrbuch
Bruckner Blätter
Chord and Dischord
Galpin Society Journal
Handel Jahrbuch
Internationale Musikgesellschaft: Sammelbände, Zeitschrift
Jahrbuch der Musikwelt
Jahrbuch für Volksliedforschung
Jahrbücher für Musikalische Wissenschaft
Journal of Renaissance and Baroque Music
Musica Disciplina
Music and Letters
Musical Antiquary
Musical Quarterly
Music Library Association: Notes, Supplement, Music and Libraries
Music Teachers' National Association: Proceedings
Music Supervisors' National Conference
Music Educators' National Conference
Modern Music
Monatshefte für Musikgeschichte
Musical Mercury
Peters Jahrbuch
Philobiblon
Revue Belge de Musicologie
Sammlung Musikalischer Vorträge (Waldersee)
Speculum
Vierteljahrschrift für Musikwissenschaft
Zeitschrift für Musikwissenschaft
Die Musik

and possibly

Archiv für Musikforschung
Musikforschung
Revue Musicale
Studien zur Musikwissenschaft

A letter from Mr. Appel dated June 12 mentioned other projects: Charles Haywood's *A Bibliography of North American Folklore and Folksong* has been completed. An index of Gospel hymns is in progress at the Minneapolis Public Library. There was a complete review of *Music Index* in *Subscription Books Bulletin,* January 1951.

A letter from Florence Kretzschmar, July 9, presented a statement on the *Music Index*:

> "There are two points regarding the *Index* that I would particularly like to emphasize here.
>
> "The first is that the *Music Index* is here to stay. It has been

currently established on a paying basis by changing from letterpress to offset printing. In addition to lowered costs, the offset printing has given us a more flexible method of producing the *Index*, and one which can be largely controlled from this office.

"This change in printing has resulted in an unavoidable delay in the publication of the monthly *Index* and of the 1950 *Annual Cumulation*. With two months *Indexes* now at the printer's, and a third scheduled to go to the printer in one week, we expect to be up to date in a short time. The 1950 *Music Index Annual Cumulation* is now in process and should be delivered sometime in September.

"The second point that I would like to emphasize is that we would like to lower the subscription rate to the *Music Index*. However, that reduction is directly contingent on the number of *additional* annual service subscriptions, and *additional Annual Cumulation* orders we receive. This is the only basis on which any reduction can be considered."

Mr. Colby read the following letter from Dorothy Tilly to Mr. Appel, dated June 29:

"I wonder if you, and MLA's Committee on Indexes, would be interested in something which I came across in London last winter?

A Mrs. A. C. Kerr, a friend of Miss Dorothy Lawton's, who is very interested in musicology, though not a professional librarian or musicologist, has indexed the complete file of The Proceedings of the Royal Musical Association. She has deposited this index in the Central Music Library in London, and has, I believe sent a digest of it to the New York Public Library. She would like other libraries to have the use of it, and would also like, if possible, to make some disposal of it whereby she could be reimbursed for what the work has left her out of pocket, i.e., for typing costs, etc.; she is not trying to make any money out of it, only her expenses.

"I have suggested to Edwards Bros., in Ann Arbor, that they should publish it, and they are now looking over Mrs. Kerr's data, which I took to them. (Which is why I can't send it to you at the moment.) In case Edwards Bros. turn the proposition down as a commercial venture, do you think MLA would be interested to consider it? It really is MLA's meat, though I know the sordid subject of finance would be a stumbling block.

"Mrs. Kerr is over in this country for a short time this summer, and possibly you might like to communicate with her while she is within easy reach. Her present address is:

c/o Lykes Bros. Steamship Co.
17 Battery Place
New York, New York."

In connection with the report of the Committee on Periodical Indexes, Mr. Colby called the membership's attention to pages 7, 8, 16 in the June SUPPLEMENT. With regard to the Committee on Sound Equipment and Recording, pages 471-486 of the June issue of NOTES contains a paper given by Alfred Mann at MTNA last winter, with discussion by Philip Miller and William Shank.

Mr. Colby then proceeded to reports of other organizations with which the Music Library Association is connected.

Mrs. Catharine Miller is representative to the *National Music Council* whose proceedings are published in the *NMC Bulletin*. The *National Music Council* has asked on this occasion for endorsement of a number of resolutions on proposed bills before the House of Representatives. These bills are:

HR 2375: Exemption of Opera Associations from the Admission Tax.

HR 2524: Exemption of Non-Profit Musical Organizations from the Admission Tax.

HJ res. 243, HR 2890, 2893: Establishment of a Department of Fine Arts.

HR 2564: Providing for advancement to the commissioned and warrant officer grades for enlisted musicians of the U. S. Navy.

The feeling is that in principle all of these should be endorsed. Mr. Colby asked whether the Association is prepared to do so, or whether the preference would be to wait until there has been an opportunity to study the provisions of the bills. Mr. Goldthwaite felt that they should be endorsed in general principle, since with the rising cost of concerts, the tax sometimes means the difference between survival and non-survival. Mr. Lichtenwanger suggested that letters to Congressmen by organizations or by individuals have a decided effect. Where there is strong feeling on the part of constituents, there is a good chance of action, and individuals should write to the committee involved when something of interest comes to their attention. Mr. Schneider commented on the feeling in the entertainment world that the extertainment tax should be entirely abolished. There is another bill before a committee covering tax exemption of all legitimate entertainment, including motion pictures. It was suggested that action be delayed until the winter meeting, in order that copies of the bills might be obtained and studied. Since the feeling was that action should be taken sooner, Mr. Schneider moved that it is the consensus of opinion of this meeting that the bills referring to non-profit organizations should be endorsed. The motion was seconded by Mr. Lichtenwanger, and carried.

It was suggested that the National Music Council attack the problem of the lack of good music on the air.

Mr. Hanson, who is the MLA representative on the ALA council, reported on the relations between MLA and ALA. The problem of the reorganization of ALA in relation to affiliated organizations was debated at Cleveland, but no action has been taken, by either group. At a meeting of the ALA executive board last Saturday there was a brief discussion of the status of affiliated national organizations. The question of relationship to ALA is an important matter and should receive the immediate attention of the MLA executive board, especially in view of the recommendation made by an MLA committee headed by Mr. Waters.

Mrs. Cunningham brought up the question of terminology in the LC rules for cataloging phonograph records. The terms were developed by J. M. Coopersmith and are used throughout the rules: phono-records, phono-discs, phono-tape. The library wrote to a number of organizations in the trade, and in general received favorable comments on the terminology, although the American Standards Association did not reply, and there is a minority opinion that terms already in use should have been adopted. Mrs. Rovelstad added that the terms are also to be used in cataloging descriptions. Mr. Schneider felt that since this is a new phase in catalog-

ing the development of new terminology is a good step. Mrs. Cunningham pointed out that the terms are to be used as an adjunct to the conventional title, and will automatically arrange in order the various types of recordings of an individual work, regardless of whether the record catalog is a separate one or whether cards for all types of music are interfiled.

Mr. Lichtenwanger reported that the Library of Congress had recently received a letter from Lyndsay Langwill, who is revising the list of instrumental collections in Grove. He asked for help on collections in the United States. Mr. Lichtenwanger suggested that members who know of collections that might otherwise be missed send in the name of the collection and a few words about its content.

Mrs. Cunningham moved that the committee reports be adopted. Mr. Hanson seconded the motion. The motion was carried and the meeting adjourned.

WEDNESDAY, JULY 11

The luncheon was held at the Hotel Stevens at noon. Dr. Otto Gombosi, University of Chicago, spoke on "Evaluation of Critical and Practical Editions of Music."

At 2:30 P. M. the business meeting was called to order by the president in the Hotel Stevens.

Copies of the following draft of the report by the Sub-committee on Special Library Education, which Mr. Schneider had had mimeographed, were distributed, and members again asked to send comments to Mr. Waters:

On January 25, 1950, a sub-committee on special library education, consisting of Mary Louise Marshall, Irene M. Strieby, and Edward N. Waters, submitted a report to the Joint Committee on Library Education of the National Council of Library Associations, proposing the formation of survey groups in the several special library fields. These groups would be expected to devote attention to the following matters:

1. The number of libraries (public or institutional) having occasion to employ subject librarians in their respective fields.
2. The present sources of supply of such libraries.
3. An estimate of additional subject libraries needed in a given period (e.g., five or ten years), as well as the number currently employed in libraries.
4. Current library school curricula and the necessity for the provision of subject instruction by members of other faculties and institutions (including subject libraries).
5. The strategic location and number of library schools providing subject instruction (e.g., one or more schools offering such instruction in the north, west, south, east), and an orderly distribution of this instruction.
6. The development of subject instruction, planned by subject specialists and library school administrators, so it will best suit the needs of the library student specializing in a subject field.
7. Regular consultation with the permanent sub-committee on all of the foregoing points.

Subsequently the sub-committee expanded its membership and held two meetings of the larger group. This sub-committee addressed itself to many of the questions, explicit or implied, in the January 25 report, and has tentatively adopted the following memorandum as the basis for its dis-

cussions. The basic questions in our inquiry are the following:

1. What kinds of personnel are needed by special libraries?
2. How are such personnel to be prepared?
3. What contribution can the library schools make in this process?

A secuence of steps is suggested by these questions, and these are next developed to show their content and the logical connection between them.

I. Classification of Special Libraries.

Since we are interested in education for special librarianship we must recognize that different types of libraries require different preparatory programs. A music librarian and a medical librarian have little in common. The corollary of this statement is that we must think of our central problem not solely, or even primarily, in terms of education for special librarianship, but rather in terms of education for each class of special library. As a point of departure we may accept Mrs. Eileen Cunningham's four-fold classification, as presented in *Special Libraries* (January, 1940), p. 18:

i. Natural and applied sciences
   - a. Science
   - b. Technology
   - c. Chemistry
   - d. Engineering
   - e. Biology
   - f. Agriculture
   - g. Medicine
   - h. Hospital
   - i. Nursing
   - j. Pharmacy
   - k. Dentistry

ii. Social sciences and applications
   - a. History
   - b. Geography
   - c. Genealogy
   - d. Government (Municipal, Federal and State)
   - e. Law
   - f. Education
   - g. Religion

iii. The Fine Arts
   - a. Art
   - b. Architecture
   - c. Music
   - d. Language and literature

iv. Applied economics
   - a. Business
   - b. Industrial
   - c. Insurance
   - d. Bank.

II. Activities of Each Class of Libraries.

a. For each group of special libraries, what basic (subject) knowledge is necessary? To answer this question (as well as b. and c.) we shall prob-

ably need some sort of activity analysis, but we should consider how far such analysis need go. Conceivably the special librarians themselves can be depended upon to tell us, but we must be careful to distinguish rather generalized opinion from specific evidence. It does not help, for example, to say, "The more education the better". We need answers to the question phrased something like this: In the light of what a music librarian does, what ought he to know? Does he need to be familiar with the history of music, with an understanding of harmony, with a knowledge of musical construction? Does he need to be able to read music? Does he need a knowledge of foreign languages—and if so, of which ones?

b. For each group of special libraries, what basic professional (library) knowledge is necessary? Conceivably a knowledge of cataloging and classification, trade bibliography, principles of administration are all necessary, but they may not be. Can we identify certain areas which are broadly classified as professional library areas, and which are relevant to special librarianship as well? This is a crucial question, for if the answer is "None" or "Very few" we may have to eliminate the library school altogether from future thinking about special library personnel. Clearly, we need the facts before we can support such a conclusion.

c. For each group of special libraries, what *other* professional practices are engaged in? Or, what is uniquely "special library activity" for each group? For some groups the answer might be abstracting, indexing?, microfilming; for others, there may be nothing in addition to the activities identified in a. and b.

Thus, for each group of special libraries we should ultimately know:

i. The basic, non-library competences required.
i. The basic library competences required.
iii. The special library competences required.

Note: In a. and b., and by implication in c., we have tended to identify education with competence. However, we should not lose sight of the obvious fact that "education" need not necessarily be "formal education". Many competences, both non-library and library, may be learned on one's own or on the job. Perhaps the most useful outcome of this section of the inquiry will be the spelling out of the statement. These are the kinds of people needed to do these kinds of work of special libraries.

III. The Library School Curriculum in Relation to the Needs of Special Libraries.

For the subject knowledge identified in a., above, it is clearly illogical to look to the library schools; they have neither the responsibility nor the facilities to impart such knowledge. At best, they can tell the special libraries only whether or not their students have taken academic courses in other departments of their university or in other universities. To this, however, there is one qualification; some of the library schools, in extending their program into the undergraduate area, may be in a position to prescribe subject courses for the prospective librarian.

Our basic ~~question here is~~ this: What are the library schools now contributing which is useful to spjecial libraries (see b. above)? This might require some analysis of current basic programs in order to identify areas which are pertinent to special as well as to public and academic libraries. It might involve examination of such courses as Government Documents, Advanced Cataloging, Foreigh Bibliography and the like, since these conceivably are closely related to the needs of some special libraries.

IV. Courses in Special Librarianship.

What is the content of courses specifically designed to meet the needs of special librarians; that is to say, needs which are over and above those suggested by subject knowledge and basic library disciplines? To what extent to the courses called "special librarianship" actually include instruction in the areas identified in c., above?

Evaluation. Conclusions. Recommendations.

LEON CARNOVSKY.

December 15, 1950.

Mr. Allen took the chair to conduct the panel discussion on new approaches to problems of acquisition. The principal speaker was Mr. William Sherwood, Jr., of Musicana Unlimited, assisted by Mr. Victor Herbert, foreign manager, who had just returned from Europe.

Mr. Sherwood spoke on two basic points: the present availability of materials for building an adequate music library, and the planned acquisitions program. The question of adequacy has three aspects: materials necessary for an adequate small public library, materials necessary for an adequate large public library, and materials necessary for an adequate university library. Availability may similarly be divided into four categories: in print material, out of print common material or used material, out of print uncommon material, and scarce or rare material.

In the first category fall domestic publications generally known or available through publishers' catalogs, foreign publications for which catalogs have been distributed in this country; foreign publications in print but relatively inaccessible because unknown in this country; and remainder stocks of foreign publications no longer being printed.

Mr. Herbert remarked that there are large stock piles of material published in Europe before the war by houses no longer in business. These materials are available, but not known because of the lack of normal channels of communication.

The second category comprises common out of print material and in print used material. Such items are commonly placed on a library's want list. Being out of print makes material relatively inaccessible, although common material is sometimes almost as easily available as material in print—common enough so that the dealer can assure the library that the order will be filled. The same conditions prevail with used in print materials.

For the third category, out of print uncommon material, more time is usually necessary to secure copies.

Scarcity or rarity is sometimes effected by such factors as geographical stock piling, and these materials are relatively accessible. It is advantageous to include scarce or rare materials on want lists, since the dealer may occasionally be able to fill such orders with relative ease at a given time. All material except the scarce and rare maye be considered available, because of the facilities that can be set up for finding it. The bulk of musical material falls into the available category, since most of it is available in one form or another, given facilities for turning it up.

Mr. Herbert, who has been for two years in Europe, added comments on the European market. During the war communications between Europe and America were cut off. Moreover, sales of musical materials were not so great before the war. The increased interest in music at the present time is astounding. At the end of the war, in countries in which materials

had not been destroyed, the only people with funds were the Americans. We are now drawing toward the close of this post-war situation. Material is still cheap and still available, but demand has risen in both Europe and America. A second factor is inflation. Book prices have lagged behind other prices, but they will undoubtedly rise, and the period of being able to buy inexpensively is closing.

Mr. Sherwood continued with a discussion of the feasibility of a planned acquisitions program. In spite of the gloomy outlook presented by Mr. Herbert, a planned acquisitions program is feasible. Public libraries tend to plan in relation to community needs within a limited budget. There are a number of steps that can be taken to help acquire the maximum amount of material. One of these is catalog comparison. The position is often taken that the amount of time required for catalog comparison would cost more than the saving, but it should be a basic tenet for getting more for your money, particularly with items costing $7.00 or more. In ordering material which would create a drain on a current fiscal budget, more than one such period can be used for payment. Booksellers are generally glad to extend payment over more than one budget period, to hold material, or to bill on a specified date. Not more than one in one hundred orders takes advantage of these possibilities. The most serious result may be the loss of out of print material which the library particularly wants.

Planning may be from foundational materials as a point of departure for building a music library, or planning may be through categorical specialization. Interrelationships between books, music and records should be emphasized. The only relationship generally recognized is that of miniature scores in conjunction with a record library. The music library should be as comprehensive as possible, and should contain material referring to as many phases of music as possible.

There are two methods of planning purchases: by specific items or titles, or by field of emphasis. Each has advantages and disadvantages. If the program is comprehensive, working from titles is less advantageous. For most purposes the use of categories or fields of emphasis makes possible a more rapid development and in the final analysis leads to a more comprehensive collection.

The place of the music library in relation to the general library affects the acquisition program. In some situations, the music librarian selects titles, while the order department does searching. In others, the music librarian may deal directly with the selling market. The most common method of ordering is the order placed with reference to a specific catalog or list. This method is least advantageous. It takes time to compile lists and booksellers' catalogs, and a library's order from these may not be placed until six or eight months after the books have been received by the bookseller. Waiting for a catalog may mean the loss of desirable items.

Ordering without a catalog is something like preparing a want list, except that the order obligates the library to buy. Every bookseller has a different way of handling want lists. When we receive a want list, it is forwarded to our buyers and transcribed onto a catalog card. The first call on incoming material is the back order file, next the want list file. The want list is checked before the material is placed on sale. That procedure is duplicated by all booksellers in one way or another. Booksellers also try to find immediately items on want lists. The dealer's buying may be limited, as well as that of the library, and if the wants of libraries are known it is a help to the dealer.

A final broad method of acquisitions is close cooperation between buyer and seller. The place of the librarian is that of selector rather than searcher. The advantage of an integrated effort beyond the want list is the advantage to the librarian in employing a bookseller to do the work of moving from place to place in the source market and finding materials. The disadvantage of such an integrated effort is that in a competitive system it is not always desirable to limit the work to one bookseller. However, non-obligation to buy is a general policy throughout the book trade unless a definite order has been placed, and the buyer usually can turn down quotations and go elsewhere. While the means of building the collection are varied, the best planned program of acquisitions is closer cooperation between buyer and seller.

During the discussion which followed, Mr. Colby asked what the dealer does when a want list does not specify edition. Mr. Sherwood answered that they notify the library that such-and-such editions are available. Mr. Herbert emphasized the value to the dealer of the want list in selecting material.

A paper on the acquisition of manuscripts and first editions by Mr. Nathan Van Patten was then read by Mr. Colby:

A FEW OBSERVATIONS CONCERNING THE ACQUISITION OF MUSICAL MANUSCRIPTS

My friend and colleague, the president of the Music Library Association, has asked me to make a few observations upon my recent experience in connection with the acquisition of musical manuscripts for the Memorial Library of Music at Stanford University. Such a request cannot be refused and I am happy to respond to it. I am nevertheless uncertain as to whether or not what I have to say will have any particular value to music librarians although it may have a modicum of interest.

I have no intention to make this a formal paper upon the subject nor to draw from my experience any conclusions, critical or otherwise, with regard to the importance of manuscript material in a music library, the attitude of composers with regard to their own manuscripts, or the channels through which such manuscripts are obtained. Instead I will limit myself to what may appear to me more or less random notes and then let anyone who is interested draw, if he can, his own conclusions in connection with the various aspects of the subject to which these observations may be pertinent.

The Memorial Library of Music had its origin in the gift of a private collection of musical manuscripts and association copies of first and other important editions of printed and engraved scores. During the last five years approximately two hundred additional manuscripts have been acquired, largely by purchase from funds provided by the original donor. The holdings of the library, as of October 1, 1950, are recorded in *The Catalogue of the Memorial Library of Music at Stanford University* which has recently been published.

The acquisition of additional material will be continued and every effort made to avoid allowing the collection to become static. It is hoped that adequate funds will be forthcoming from friends who are interested in the further development of the collection to care for the acquisition program, to provide suitable housing, and to print one or more supplementary volumes of the catalogue.

Although it is important to increase the resources of an individual library it is much more important to increase the collective resources of American libraries as a whole. Certainly no one will take the position that a particular music library should not possess such musical manuscripts as may come to it as gifts or by purchase if happily funds are available for the purpose. The availability of a manuscript in *some* library is of more significance than its availability in any *particular* library.

A concentration of research material in a limited number of centers certainly facilitates the work of scholars. Wide dispersal not only makes access difficult but it is likely also to result in a situation in which the existence of important material remains unknown .

The acquisition of musical manuscripts is expensive and their care and proper use requires the supervision of specialists.

The question has been asked and asked frequently—where do you find musical manuscripts? I asked myself this question in 1945. The answer was not long delayed. The problem is definitely not where such manuscripts can be found, but rather which of the many available manuscripts should be acquired and where can funds be found to acquire them with. If circumstances permitted such acquisition there would be no difficulty in securing a thousand important manuscripts within a relatively brief period. They have been accumulating for centuries. The location of particular manuscripts is obviously another question. For example, it has been extremely difficult to acquire manuscripts of Berlioz and Sibelius and impossible to locate an available scrap of Palestrina.

The more available manuscripts are in dealers' stocks, in private collections about to be dispersed, and in the hands of contemporary composers and their publishers. The less available manuscripts are stored away in the attics of the world or lost in the archives of the older publishing houses.

About 75 per cent of the manuscripts acquired for the Memorial Library of Music came from dealers' stock either by selection from catalogues or as a result of correspondence, 15 per cent were secured at auctions in New York City and London, 5 per cent by purchase from individuals other than composers, and the remainder by gift or purchase from composers.

Booksellers who specialize in music are usually more concerned with music as such than with manuscripts and rare music. There is an almost complete lack of interest upon the part of general booksellers to whom music and its literature remains a *terra incognita.* As a consequence when a music item, whether it be a manuscript or a printed or engraved score, appears in a catalogue, the description is likely to lack clarity. In the case of a manuscript there is no certainty as to whether it is a holograph or the work of a copyist. The identity of the composition is frequently a matter of doubt. There are notable exceptions to all this among both American and foreign dealers. The catalogues issued by Berès, Gottlieb, International Autographs, Scribner, Schatzki, and a few other American dealers are exceptional. This is true also of such English dealers as Elkin Mathews, First Edition Bookshop, and Mummery and of many specialists among the dealers of France, Germany, and Italy.

The auction catalogues issued by Parke-Bernet are excellent. Those issued by the principal auction-houses in England, as far as music is concerned, leave much to be desired.

I have been asked how the authenticity of a musical manuscript may

be determined. This question exhibits a lack of awareness as to the nature of musical manuscripts. In the case of a major manuscript its provenance is usually well known. Comparison with authentic manuscripts or facsimiles is not difficult. No potent inducement to forgery exists. Although it has been well known that we were actively purchasing musical manuscripts, in no instance have we been offered either a forged or stolen manuscript nor one that had been tampered with. In a single instance, due to a lack of clarity in the description in an auction catalogue, we acquired a manuscript which was the work of a copyist instead of the composer.

There has been a steady increase in the prices asked for important musical manuscripts during recent years. I believe that this is the result of the acquisitional activities of a few large libraries and important private collectors. Such an increase is natural but the rate of increase often seems to me to be unreasonable and opportunist. A downward trend may be anticipated as the potential market becomes restricted by a necessary tapering off in the purchasing power of the libraries and collectors referred to.

There is evidence that many important musical manuscripts were "liberated" from the public and private collections of Austria, Germany, and Italy during the late war and the post-war period. Some of these will probably be offered for sale in the United States. Caution is necessary in the purchase of musical manuscripts from private parties. Only a few days ago I was told that a certain individual had in his possession the original manuscript of one of Brahms symphonies which he had salvaged while on military duty in Europe. I of course have no idea as to what this individual actually has but I am informed that he wants $70,000.00 for it. Legal ownership cannot usually be established and the rule of *caveat emptor* must be kept in mind when a purchase is contemplated.

It is interesting to observe the varying views held by composers with regard to their own manuscripts. One distinguished English composer in inscribing a manuscript which he presented to a friend says: "As the sketch is worthless he won't be able to sell." In spite of this the manuscript in question has been purchased for the Memorial Library of Music. Another English composer says that he has no sympathy for those who collect manuscripts, that he would not part with any of his manuscripts. and that if he ever did do so he would take precautions to see that they did not go to American collections. Many composers do not feel that they have any rights in the manuscripts of published works and have abandoned them to their publishers, much to the profit of the latter. Others are willing to dispose of manuscripts but don't know where to find them. Among the possible locations mentioned to me are safe-deposit boxes, trunks, attics, and garages. An American composer who at first was willing to dispose of a manuscript, later became unwilling to do so because he had been advised by his publisher that this would, for some unfathomable reason, invalidate his copyright. Some composers desire to place all of their manuscripts in one place, others wish to disperse them as widely as possible. A few indicate that they consider their manuscripts of little value. Several have quite a different idea about this. A minor composer quotes prices in a businesslike way, $25,000.00 for a short composition, $50,000.00 for a longer one. All of this, if it proves anything, probably proves that composers are quite like other people.

Modern mechanical aids to the production of the original copy of a

score will undoubtedly result in a situation which will make an original manuscript of a contemporary composer a rarity indeed.

I have enjoyed this opportunity to seek for and to acquire notable musical manuscripts. It has been exciting, educational, and *expensive*. I hope to continue. If prices for desirable manuscripts are not to soar into the realm of impossible luxuries along with the family beefsteak, I perhaps should curb my natural altruism by refraining from the stimulation of competition inherent in the counsel: "Go thou and do likewise!"

NATHAN VAN PATTEN.

Stanford California, July 8, 1951.

The business meeting opened with the decision to dispense with the reading of the minutes, which had been published.

The treasurer's report was then read by Mr. Lichtenwanger:

TREASURER'S REPORT

Balance on hand December 30, 1950		$1,626.86
RECEIPTS:		
Membership dues	$ 548.50	
Subscription to NOTES	993.12	
Advertising	2,823.98	
Back issues of NOTES	36.70	
Supplements to NOTES	7.50	
Over the counter sale of NOTES	75.60	
Pamphlets	46.65	
Gifts	2,010.50	
		6,542.55
		$8,169.41
EXPENDITURES:		
Printing of NOTES	$6,879.12	
Printing of the Supplement	395.50	
Association Supplies	50.10	
Supplement Supplies	33.90	
NOTES' Supplies	193.25	
Postage	223.45	
Copyright fees	8.00	
National Music Council, for membership fees	25.00	
Bank charges	13.21	
		7,821.53
Balance on hand July 10, 1951		$ 347.88

Mr. Colby read a letter from H. F. Ashbrook. This mentioned an index to Denkmäler and critical complete editions compiled by Dr. Richard Schaal who would like to have it published in this country. It was suggested that the comparative costs of publication in this country and in Europe be investigated. Mr. Angell moved that the matter be referred to the Publications Committee. The motion was carried.

Mr. Colby made several announcements. The biographical dictionary of Northern California composers compiled by Jessica Fredericks will

appear in print in the next six months. Possible avenues of publication are being explored. The dictionary contains the vita of the composer, his most important compositions, and a statement by the composer on music in general or on his philosophy of composition. References to biographies of major composers in other sources will be given. The intention has been to give data about obscure composers.

The special issue of *Library Journal* on music libraries and drama collections is moving ahead. It will contain one or two major feature articles, and some shorter articles. The issue, which is being edited by Mrs. Catharine Miller, will appear on the first or fifteenth of November.

The coming mid-winter meeting will be held jointly with the American Musicological Society and the Society for Music in Liberal Arts Colleges, in Rochester, New York, between Christmas and New Year's.

During the January 1950 meeting in San Francisco, we voted to pay our dues to the International Federation of Library Associations. This is a general association, not specifically musical. At present we owe dues for 1948 to 1951. There is no possibility of a meeting of the Federation in the United States in the immediate future, and in any case we now have access to the Federation through the International Association of Music Libraries. Mr. Schneider moved that the matter be referred to the Executive Board for detailed study. The motion was carried.

The rest of the meeting was devoted to the consideration of the handbook on music librarianship and the classification schedules presented at the previous meeting. Miss Gretta Smith, as chairman of the Information and Organization Committee, was charged with reissuing the pamphlet on music librarianship. Other handbooks in process are by Mr. Angell, Mr. Goldthwaite, Miss Heyer and Mrs. Miller. In addition, the Cataloging Committee has an assignment to prepare a manual on music cataloging. Mrs. Cunningham stated that Miss Heyer's outline indicated no duplication of the Cataloging Code itself, and probably would not conflict with the cataloging manual. Mr. Angell's book on music library administration and organization is in large part written, but requires editing, rewriting and bringing up to date. A conversation with Mrs. Miller last winter indicated that she did not feel there would be duplication between the two works, but the outline in hand seems to indicate otherwise. Mr. Angell's book includes, in addition to the topics covered by the present outline, a chapter on administration and organization. It is intended to cover the theory of music library organization and development, but it has to be, of course, somewhat detailed. Mr. Goldthwaite's project is an annotated list of reference books. It is directed toward students, and indicates a practical approach. This is one of the topics on the outline, but it would undoubtedly be less detailed. Miss Penyak asked whether any of these manuals will discuss physical planning and the location of the music department in the general library building. Mr. Angell replied that his book will discuss inter-departmental relationships, and will contain some material on buildings, including floor plans. Mrs. Cunningham felt that three manuals would be unnecessary, and that if Miss Heyer and Mrs. Miller present the material from the practical viewpoint and Mr. Angell from the theoretical, the Cataloging Committee might then ask to be released from its assignment. Mr. Angell remarked that more discussion is needed of questions raised in his conversation with Mrs. Miller last winter, and wondered whether there would be much differentiation between the practical and theoretical approach. Mr. Hanson asked how far the work of

Miss Heyer and Mrs. Miller had gone. Mr. Colby replied that it has been suspended temporarily pending a report on Miss Smith's assignment. Mr. Goldthwaite asked if it would be possible to get a statement from Miss Heyer and Mrs. Miller as to how far their work has progressed. Mr. Angell felt that there would be no conflict between his work and Mr. Goldthwaite's and that a reworking of Miss Chamberlain's original pamphlet on music librarianship is definitely needed. Mr. Tischler felt that a manual on cataloging should contain concise definitions to help general catalogers who have no knowledge of music. Mr. Angell agreed that such definitions are greatly needed, but have not been included in his book. It was decided to refer the matter to the December meeting, when more details on Miss Smith's project will be available.

Mr. Allen took the chair for the discussion of classification. He asked the opinion of the membership as to the next step for the Committee on Classification. Should the Vassar-Columbia-Dewey schedules be filled out completely and published in the next SUPPLEMENT for comment and consideration for adoption at the December meeting? The committee generally approves the LC condensation, which will be duplicated for comment by the Library of Congress Music Processing Committee and interested MLA members, and then reworked in final form for the December meeting. Mr. Hanson remarked that the original committee assignment was to work out a classification which could be recommended by MLA. This has developed into adjusting Dewey-Vassar-Columbia and condensing LC. We are soon to face the problem of recommending two classifications. Mr. Colby said that the LC condensation had been considered by Stanford and Berkeley (Univ. of Calif.) catalogers, who felt that it would be unwise for any small library to look forward to remaining small. They therefore considered it better to use the LC scheme as it stands after ambiguous numbers have been eliminated, and recommend that the ambiguous numbers be clarified. Mrs. Rovelstad asked for opinions as to what to do with MT material. Should scores be placed with music, leaving methods in MT? Mr. Angell suggested using the number for the solo instrument prefixed by MT as a first step. Mr. Colby asked whether anyone present had classification problems that would be helped by these schedules. Miss Decharmes stated that when music is only a small portion of a general collection, it has to be treated by the same classification as the rest of the collection; therefore both projects have a place. Miss Stanton remarked that the library at Muncie, Indiana, uses Dewey throughout, with a symbol to distinguish music from books, and with two catalogs. The present schedule would have been useful. Mrs. Cunningham asked whether the two schedules could be published by the MLA without recommendation.

Mr. Lichtenwanger asked for suggestions for the list of instrumental collections in Grove. The Sousa collection at Illinois and the collection of barrel organs at Los Angeles were mentioned. Mr. Lichtenwanger also announced that the Cumulative Record Index, covering two years, will be ready shortly, though not in time for the Paris meeting. The price will be $1.00.

Mr. Colby reminded the members to send specific comments on the classification projects to Mr. Allen, and comments on special library education to Mr. Waters.

The meeting was then adjourned by the president.

DEPARTMENT OF VERY MISCELLANEOUS INFORMATION

We are very sorry to announce that Mr. Ralph Moritz, of the Library of Congress, has found it necessary to resign as Circulation Manager of the SUPPLEMENT. Mr. Moritz has served faithfully in that capacity the March, 1950 issue. A successor has not been announced as yet.

* * * * *

On the back of this issue will be found an ad of the CUMULATED INDEX OF RECORD REVIEWS. Although it not the policy of the SUPPLEMENT to carry ads, we do feel that this is a family matter which requires the attention of each and every MLA member. In order to make the INDEX pay, copies must be sold. If you do not have a copy, or if your library has not ordered yet, start the orders coming in. The $1.00 invested will bring in untold interest in time-saving and just casual shopping. The success depends not on the other member but on YOU!

* * * * *

The next meeting of MLA, as mentioned elsewhere in this issue, will be at Rochester, New York, between Christmas and New Year's. We will meet jointly with the American Musicological Society and the Society for Music in Liberal Arts Colleges.

CUMULATED INDEX OF

RECORD REVIEWS

WITH SYMBOLS INDICATING OPINIONS OF REVIEWERS

Compiled by

KURTZ MYERS

Volume I

cumulated, with additions, from the
quarterly installments in the issues of
NOTES from December 1948 to September 1950

During the period covered in this volume the
following records were issued and reviewed

COLUMBIA

MM744-881, MX297-337, MOp28-31, and 60 singles

DEUTSCHE GRAMMOPHON

DGS 1-25, and 30 singles

ENGLISH DECCA

A51-118, and 31 singles

VICTOR

DM or MO1217-1357, and 122 singles

as well as albums and discs issued by

Adelphia, Alco, Allegro, Aria, Artist, Bartok, Capitol-Telefunken, Cetra-Soria, Cherubini Society, Co-Art, Collectors' Record Shop, Concord, Continental, Concert Hall, Decca, Dial, Elaine, Elite, Esoteric, Ethnic Folkways, Festival, Gallery, Gramophone Shop, Gregorian Institute, Hargail, Haydn Society, International Record Collectors' Club, London, Mercury, Musicraft, Night Music, Oliver, Paraclete, Paradox, Period, R. E. Blake, Rex, Technichord, Vox, and Woodwinds.

$1.00 per copy

MUSIC LIBRARY ASSOCIATION

c/o Music Division, Library of Congress, Washington 25, D. C.

Notes

Public Library,
Kansas City, Mo.

DECEMBER

1951

SUPPLEMENT

FOR

MEMBERS

No. 17

MUSIC LIBRARY ASSOCIATION
NOTES
SUPPLEMENT FOR MEMBERS

Editor, *ex officio*, Secretary, Music Library Association, George R. Henderson, Jr., Music Division, Public Library, Wash. 1, D.C. Assistant Editor, Melville J. Ostertag, Music Division, The Public Library, Wash. 1, D. C.

SEPTEMBER, 1951 No. 17

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The Supplement for Members is issued on the same schedule as NOTES, *i.e.* quarterly in December, March, June, and September, by the Music Library Association, Inc., for its members on payment of their annual dues of $4.50. It reports the business of the Association, and is primarily intended for members. It can also be made available to non-member libraries whose charter prevents them from becoming members of the Association for $1.50 per year. Application for memberships or subscriptions should be sent to the Treasurer of the Association, Miss Mary R. Rogers, Music Library Association, c/o Music Division, Library of Congress, Washington 25, D. C.

MUSIC LIBRARY ASSOCIATION

1951, October

PROPOSED ALTERNATE SCHEME FOR DEWEY M780

PRELIMINARY EDITION—1951

An alternate classification scheme for *music* (scores) for use with the Dewey Decimal Classification M780, based on the plans of the Vassar-Columbia Classification and of the 15th ("Standard") Edition of Dewey.

Prepared by Jay Allen, Chairman, Classification Committee. Revised by the committee—Betsey R. Rovelstad, Library of Congress, and George F. Hanson, Olivet College; and by Catharine K. Miller, New York Public Library, and Virginia Cunningham, Library of Congress.

Your suggestions, dear reader, are most earnestly solicited, no matter how large or small the changes you suggest might be. This preliminary edition is published with the express purpose of effecting improvements according to the revisions you propose. Send such recommendations to *Jay Allen, Music Library, University of Illinois, Urbana, Illinois.*

The scheme is sufficientlly detailed for medium and even fairly large collections, yet if only the larger divisions are used the scheme is a simple one, well-suited to the needs of small collections of music.

The *arrangement* is based primarily on consideration of the *medium of performance* for which the particular edition at hand was intended. Some *forms*, such as *opera* and *oratorio*, are provided for, but others, such as *symphony* and *sonata*, are omitted. However, because of the decimal construction of the class numbers, forms not provided for can readily be added as needed. Reference to the 14th and 15th editions of Dewey will be helpful in making this kind of adaptation. Appropriate Dewey "form divisions" may, of course, be used—e.g., 07 for *instructive editions*, and 08 for *collections*. The meanings of the Dewey numbers have been kept where practicable.

Miniature scores. It is recommended that pocket-sized scores be shelved in one place, M780, arranged by composer (i.e. by book number). This not only saves space, but brings together composers' works for all mediums of performance as originally composed, and in highly utilitarian format. This is especially useful in connection with phonograph and other recordings. If preferred, however, they may be dispersed to the sections provided for full scores throughout the classification. If it is desired to classify them and also separate them from larger scores, a shelving symbol may be added, e.g. MM785.1.

Precursors. Music for instruments which have been superseded by their modern descendants (harpsichord, viol, recorder, etc.) is provided for, usually under "other" at the end of each group of similar instruments. However, such music is usually more useful if filed with music for the

modern instrument—e.g. harpsichord music with piano music. If this is done, subject cards should be made for the original instrument.

Microfilm is usually classified like any other music, but with the addition of a shelving symbol so that all films may be kept together under proper atmospheric conditions, and near a reading machine. For example: MF785.1; or FILM M785.1.

Definitions: "Sacred" (M783) means Biblical text or subject, and corresponding non-Christian works. When in doubt—classify in M784. "Chamber music" includes duos NOT employing a keyboard instrument, and ensembles of 3 to 9 *solo* players. "Solo music" includes duos which DO employ a keyboard instrument.

JAY ALLEN
Urbana, Illinois, Oct. 30, 1951.

MUSIC LIBRARY ASSOCIATION—CLASSIFICATION COMMITTEE

JAY ALLEN—*Chairman*

AN ALTERNATE MUSIC CLASSIFICATION FOR USE WITH DEWEY 780

OUTLINE OF CLASSES

M780 MINIATURE POCKET SCORES (ca. 22cm. or less in height)

M780.8 COLLECTIONS, GENERAL.

M781 INSTRUCTIVE EDITIONS. WORKS FOR NO SPECIAL MEDIUM. THEORY EXAMPLES.

M782 DRAMATIC MUSIC. Scores intended for stage presentation.

VOCAL MUSIC

M783 Sacred

M784 Secular

INSTRUMENTAL MUSIC

M785 Ensemble; except plectral and percussion.

Solo

M786 Keyboard instruments

M787 String instruments; including plectral ensemble.

M788 Wind instruments (wood and brass)

M789 Percussion and electrical instruments. Mechanical and electrical reproduction of music. Includes ensemble.

TABLES

M780 MINIATURE POCKET SCORES (ca. 22 cm. or less in height)

May be arranged in one composer alphabet, or in 3 as follows:

a) orchestra, including "with voices"—opera, oratoria, etc.

b) chamber music, including "with voices".

c) other.

COLLECTIONS, GENERAL. "Home Library" &c. Book number from title.

M780.8 Vocal and instrumental.

Alternates to M784.08 and M785.08:

.801 Vocal. More than one of classes M782-M784. Better in M784.08.

.802 Instrumental. More than one of classes M785-M789. Better in M785.08.

.81 Collected works of one composer, covering more than one of classes M781-M789. Book number from composer. Collected works within one class may go with that class.

.813 First editions, facsimiles, etc.

.82 Collections of examples illustrating music history, and similar publications. Book number from title or editor.

.83 Monuments; sources; reprints; &c. (more than one composer)

.88 Fragments; varia; curiosa.

M781 INSTRUCTIVE EDITIONS. WORKS FOR NO SPECIAL MEDIUM. THEORY EXAMPLES. Works intended primarily for instruction, not standard works edited for teaching purposes. Exercises, and methods with many exercises go here. All editions of Beethoven's sonatas for piano go in M786.1, even if simplified.

.1 Works for no special medium. Theory exercises; sight-reading exercises; and pieces whose medium not specified, e.g. J. S. Bach's *Die Kunst der Fuge.*

Specified medium. Divided like M782-789.

E.g.: vocal exercises, .4; orchestral score reading, .5; piano exercises, .61; organ pedal studies, .66; drums, .9.

Alternate to 2-.9:

Methods, etc., for specified medium may be classed with medium by using form number "07." Thus: choral exercises, M784.107; organ pedal studies, M786.607, &c.

782 DRAMATIC MUSIC

Scores intended for stage presentation.

Prefer "concert" versions with medium of performance.

.08 COLLECTIONS

.1 OPERAS, COMPLETE

.14 Piano-vocal scores may be put here if preferred not to have full and piano-vocal scores interfiled. However, this means looking in two places instead of one for the listener or student who could use either. The two forms of scores are so readily distinguishable from a glance at a page that no one wanting only one type of score is inconvenienced when they are interfiled.

.2 OPERAS, EXCERPTS

For stage presentation. Prefer "concert" versions with medium of performance.

Alternates to M782.1:

.4 SPECIAL TYPES OF OPERA. .1 preferred, except possibly in collections.

.6 OPERETTAS; MUSICAL COMEDY. .1 preferred, except for large large collections.

.8 THEATER MUSIC. Incidental music. Revues.

.86 Film music scores. (Cf. M789.95) .87 Radio. 88 Television.

.9 BALLET. Pantomime. Masque. Pageant.

VOCAL MUSIC

1783 SACRED (Church music)

When in doubt, classify in M784. Unless the collection is much used for religious services, better put solo and ensem-

ble music in M784, even though suitable for religious purposes. It is often difficult to determine whether a text is sacred or secular, and both are wanted for concert purposes and private use. Hence convenience of having all such works in smaller forms together in M784.

.08 COLLECTIONS, miscellaneous.

Alternates to M784.3 and 783.4:

.1 *SOLO VOICE. Better in M784.3.

.15 *Ensemble of solo voices. Better in M783.4, or M784.3; e.g. duets.

.2 LITURGICAL AND RITUALISTIC MUSIC
Divide as in 14th edition, if desired, e.g.:
.21 Masses and services; .25 Plain song (but cf. .5);
.26 Litanies; .29 ...Requiem masses... &c. intended for worship.

.3 *CHORAL WORKS, COMPLETE. Oratorio, Passion music, Masses. Contatas. Not intended primarily for public worship, and whose accompaniment was originally for orchestra.

.4 *CHORUSES. Anthems. Motets. Cantatas. Includes excerpts from choral works. Unaccompanied; or accompaniment NOT originally for orchestra.

.5 CHANTS, Gregorian, Anglican, etc.

.6 CAROLS.

.7 EVANGELISTIC: mission revival; Sunday School, etc.

.9 CONGREGATIONAL SINGING. Hymns. Chorales.

M784 SECULAR

Sub-divisions

Voice sub-divisions in 1st available place.

1. Children
2. Women; or High
3. Men; or Low
4. Mixed
5. Equal
6. Unison (cf. LC's M1609)

Accompaniment in 2nd available place.

1. Unaccompanied
2. Keyboard
3. Plectral or other single
4. Chamber group (2 or more solo instruments)
5. Orchestra
6. Band

Number of voice parts in 3d available place, where helpful, e.g. to separate duets out from solo or quartet material.
"9" may be used to indicatte "9 or more separate voice parts."

M784.08 COLLECTIONS, miscellaneous. Include here "home" and "community" song books. Preferably class here also collections which include both sacred and secular vocal music. (cf. M780.801)

.1 CHORUSES AND PART SONGS. Madrigals; rounds; etc. Includes excerpts from choral works.

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*Sub-divisions given for M784 may be used to indicate SATB, accompaniment, and number of voice parts. E.g. Handel's "Messiah," full score, .34
Handel's "Messiah," piano-vocal score, .342
Handel's "Messiah," "Hallelujah Chorus" onl, piano-vocal-score, .442

Unaccompanied, or accompaniment NOT originally for orchestra.
E.g.: 5-part, unaccompanied madrigal for mixed voices, .1415. men's quartet with piano, .1324.

.2 CHORAL WORKS, COMPLETE.
Accompaniment originally for orchestra. Class selections (excerpts) with medium of performance. Use accompaniment decimal when NOT orchestra. See example in footnote under M783.

.3 SOLO VOICES. "Art songs."
Composed songs not provided for below in M784.4-7.
E.g.: Duet for high and low voice, orchestral accompaniment, .3452.

.39 Recitations with musical accompaniment.

M784.4 NATIONAL, FOLK, PATRIOTIC, TYPICAL, ETC.
Sub-divide by country like Dewey 930-999. Below are given the larger divisions only to show the general plan. For divisions not given below, see Dewey (e.g. 15th edition, pp. 426-469)

.408 International collections

.43 ANCIENT MUSIC
.433 Hebrew .438 Greek

.44 EUROPE
Great Britain
.441 Scotland .4415 Ireland
.442 England (includes Great Britain)

.43 Germany
.4436 Austria

.444 France .445 Italy .446 Spain

.447 Russia; U.S.S.R. .448 Scandinavia

.449 Other

.45 ASIA .46 AFRICA

.47 NORTH AMERICA
.471 Canada .472 Mexico and Central America

.473-9 United States. (*See also M784.75*)
.4732 Colonial music .4739 20th century music
.474 Northeastern States .479 Pacific States

.48 SOUTH AMERICA .49 OCEANIA

M784.6 STUDENT, SOCIETY, TOPICAL SONGS
STUDENT SONGS

.608 International collections
United States of America

.61 General collections
Colleges and Universities. (*For schools see M784.9*)
General collections

.63 Individual colleges and universities, alphabetically, by name of institution.

.64 Greek letter societies.

.65 Other countries

.66 SOCIETIES. Special-group songs.

.68 TOPICAL. Trade; occupational; etc. (sacred and secular)

General collections

.682 Sports; Boy Scouts; etc.

.687 Sailor and sea songs. Chanteys.

.688 Soldier songs

Alternate to M784.687 and .688: class with country in M784.4.

.689 Other topical songs. Unused numbers may, of course, be assigned as needed in a particular collection.

M784.7 OTHER SONGS

(.71 National airs, songs, & hymns; marital and political songs—better with country in M784.4)

.75 Racial groups within the United States

.751 Indian .752 Latin American .753 Creole
.754 Anglo- and Celtic-American
.755 German- and Scandinavian-American
.756 Negro-American
.757 Other

JUVENILE SECULAR MUSIC

Collections

Schools. Including "for school, college, choruses, and in the home." But *adult* "community" and "home" song books go in M784.08.

M784.9 General collections

.92 Kindergarten collections

.93 Games and drill

.95 Other juvenile collections

.96 Single songs and choruses

.98 Cantatas .99 Dramatic music

INSTRUMENTAL ENSEMBLE

M785. Orchestral *scores* (full and string) in one alphabet, whose parts are in .1 & .2 cf.M780.

If scores are separated out here, then following would be

Parts

.1 Full (i.e. both string and wind instruments) orchestra; large and small.

.16 Concertos

May be sub-divided by solo instrument like 786, 787, and 788, by adding one or two figures, e.g.:
piano: .166, or .1661. organ: .166, or .1668
violin: .167, or 1671. cello: .167, or .1673

.2 String orchestra. Better with .1 in small collections.

.3 Band

.4 Salon, reduced, school, dance, etc., orchestras. Chiefly arrangements. .42 Ragtime; jazz; swing; be-bop; etc.

Chamber music

Duos *not* employing a keyboard instrument; and three or more single solo instruments.

M785.51 *Scores* in one alphabet. Miniatures in M780)

Parts

.53 Chamber orchestra. (10 or more single solo instruments)

Ensemble. (Duos without keyboard, and 3-9 single solo instruments). May be subdivided to indicate total number of instrumental parts in the third decimal place.

.6 String ensemble. (Or in M787, if preferred)

.61 Unaccompanied E.g.: String quartet, .614
.62 With keyboard Piano quartet, 624
.63 With plectral or other. Harp trio, .633

.7 Wind ensemble. (Or in M788, if preferred)

.71 Unaccompanied
.72 With keyboard .73 With plectral, or other.

.8 String-wind ensemble.

.81 Unaccompanied. .82 With keyboard.
.83 Plectral or other.

.9 Other chamber music, including precursors of instruments in M786-9. May be sub-divided like M785.5-.8.

M786 KEYBOARD INSTRUMENTS

For Duos with keyboard and non-keyboard instruments, see non-keyboard instrument, e.g. Violin and piano, M787.1; Organ and piano, M786.7. "Arranged for piano" indicated by ".09," or "9".

.08 Miscellaneous collections; originally written for keyboard, and arranged.

PIANO

.1 *Piano solo.* By composer. Single pieces and collections of one composer.

.108 Collections, more than one composer.

.109 Arranged for piano solo; single pieces, and all collections.

.11 One hand, e.g. "For the left hand alone."

.2 *Piano. 2 performers, 1 instrument.* One composer, including collections.

.208 Collections, more than one composer.

.209 Arranged for piano duet; single pieces, and all collections.

.22 *Piano. 2 performers, 2 instruments.* One composer, including collections.

.228 Collections, more than one composer.

.229 Arranged for two pianos; single pieces, and all collections. E.g., piano concertos with second piano arranged from orchestral part.

.3 *Piano. 3 performers, 1 instrument.* (As above)

.33 " 3 performers, 3 instruments.

.4 " 4 or more performers.

.44 " 4 or more performers, 4 or more pianos.

.5 Special pianos. Double keyboard; quarter-tone pianos, etc.

ORGAN (See also M786.96, electronic organs)

.6 *Organ solo.* Single pieces, and collections of one composer.
.68 Collections, more than one composer.
69 Arranged for organ. Probably wanted in medium to large collections only.

.7 *Organ ensemble.* Organ and other single solo instruments, including organ and piano. May be subdivided:
.72 with other keyboard.
.73 with plectral, with or without string and/or wind.
.74 with string.
.75 with wind.
.76 with string-wind.
.77 with miscellaneous.

.8 Harmonium.

9. OTHER KEYBOARD. Including precursors.
.91 Precursors of piano (harpsichord, etc.). Or class with piano
.96 Electronic and semi-electronic keyboard instruments (Hammond organ; Wurlitzer electronic; Novachort, etc.) Most useful for instructive editions. When in doubt, classify above with organ music in .6 or .7.

.98 Accordion.

M787 STRING INSTRUMENTS

BOWED

STRING CHAMBER MUSIC, if preferred here rather than in M785.6. May be sub-divided like M785.6 but numbers will be longer.

.01 *Scores* in one alphabet (if desired)

.02 *Parts* (and scores, if .01 not used)

.1 VIOLIN .2 VIOLA .3 VIOLONCELLO

.4 DOUBLE-BASS

.41 OTHER BOWED STRING INSTRUMENTS. Including precursors of .1-.4. E.g., .42 Viola d'more. .43 Viola da gamba.

PLECTRAL

.5 HARP .6 LUTE .61 GUITAR .65 MANDOLIN .67 UKELELE

.8 ZITHER

.9 OTHER PLECTRAL, including precursors of 5.-.8.

.95 PLECTRAL ENSEMBLE. May be sub-divided like M785.5.

M788 WIND INSTRUMENTS

CHAMBER MUSIC, if preferred here rather than in M785.7. May be sub-divided like M785.7 but numbers will be longer.

.01 *Scores*, in one alphabet (if desired here).

.02 *Parts* (and scores, if .01 is not used).

.1 BRASS

.11 Trumpet. Cornet. Bugle. 12. Trombone.

.13 Ato (horn). Mellophone. .14 French horn.

.15 Baritone. Euphonium. .16 Basses: Tuba, Bombardon, etc.

.19 Other brass, including precursors.

WOOD-WIND

Each represents its family.

.3 Flute.
.31 Flute. .32 Piccolo. .33 Fife. .34 Flageolet.
.35 Ocarina .39 Recorder (if not classed below with precursors)

.4 Clarinet
.41 Clarinet. .42 Bass clarinet. .43 Basset-horn.

.5 Saxophone

.6 Oboe
.61 Oboe. .62 English horn

.7 Bassoon
.71 Bassoon. .72 Double-bassoon.

.9 Other wood-wind, including precursors.
Bag-pipe. Mouth harmonica. Alpenhorn.
Precursors may be classed with modern instrument, e.g., recorder, M788.39.

PERCUSSION AND ELECTRICAL INSTRUMENTS. MECHANICAL AND ELECTRICAL REPRODUCTION OF MUSIC. RECORDINGS.

PERCUSSION

M789 Percussion ensemble

.1 Membranophones, with and without pitch—drums, etc.
.11 Tympani. .12 Bass drum. .13 Side drum
.14 Tenor drum .15 Tambourine

.4 Other percussion—*without pitch.*
May be arranged alphabetically. Includes: anvil; castanets; cymbals; gong; maraca; rattle; wind machine.

Other percussion—*with pitch*

.5 Bells. Includes: tubular chimes; other orchestra bells (except *not* glockenspiel); carillon; hand bells for change ringing.

.6 Other—with pitch. Includes: celesta; dulcimer; glockenspiel; (*glass*) harmonica; marimba; typophone (dulcitone; xylophone)

.7 ELECTROPHONIC AND ELECTRONOPHONIC INSTRUMENTS.
Emicon; theraminvot; theremin; etc.
.72 Ensemble (if needed)
For modifications or imitations of standard instruments see prototypes, e.g., Hammond organ, M786.96.

.8 MECHANICAL INSTRUMENTS AND DEVICES

May be arranged alphabetically. Includes: barrel organ; hurdy-gurdy; music boxes; orchestration; piano-player; etc.

M789.9 RECORDINGS

May be arranged alphabetically by composer, or by accession number.

Collections file by title, or performing artist, etc., and may be filed in a separate section from composer file.

NOTE: Many libraries will prefer *not to use* a class number for recordings. However, the outline below may be helpful in showing what may be involved, and in suggesting shelf arrangements.

.91 Phonocyclinders.

.92 Phonodisks

- .921 78 rpm single disks, arranged by accession number.
- .922 78 rpm albums, arranged by composer (or title, etc.)
- .923 33 rpm singles and albums, arranged by composer . . .
- .924 45 rpm singles and albums, arranged by composer . . .
- .926 "Instantaneous" recordings, transcriptions, etc.

.93 Phonowires (wire recordings).

.94 Phonotapes.

.95 Phonofilms, including sound motion pictures.

NOTE: Microfilm classifies like other music, plus a shelving symbol, such as :M785.1 or FILM M785.1.

—FINIS—

Urbana, Ill., 1951, October 30.

Notes

Public Library

MARCH

1952

SUPPLEMENT

FOR

MEMBERS

No. 18

MUSIC LIBRARY ASSOCIATION
NOTES
SUPPLEMENT FOR MEMBERS

Editor, *ex officio,* Secretary, Music Library Association, George R. Henderson, Jr., Music Division, Public Library, Wash. 1, D.C. Assistant Editor, Melville J. Ostertag, Music Division, The Public Library, Wash. 1, D.C. Circulation Manager, Frederic Heutte, Music Division, The Public Library, Wash. 1, D.C.

MARCH, 1952 No. 18

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The Supplement for Members is issued on the same schedule as NOTES, *i.e.* quarterly in December, March, June, and September, by the Music Library Association, Inc., for its members on payment of their annual dues of $4.50. It reports the business of the Association, and is primarily intended for members. It can also be made available to non-member libraries whose charter prevents them from becoming members of the Association for $1.50 per year. Application for memberships or subscriptions should be sent to the Treasurer of the Association, Miss Mary R. Rogers, Music Library Association, c/o Music Division, Library of Congress, Washington 25, D.C.

ROCHESTER MEETING

December 28-29, 1951

The Music Library Association met in Rochester, New York, at the Eastman School of Music on December 28 and 29, 1951, meeting concurrently with the American Musicological Society and the Society for Music in Liberal Arts Colleges. The first session was called to order by the president on December 28th at 3:05 p.m. The first item of business was a report by the secretary. The report was in the form of a discussion of the Supplement; material from the various chapters has been very slow coming in, thus making it difficult to get enough together for the four issues per year. Two of the issues are taken up with the proceedings of the two yearly meetings, and another (Dec. issue) is the List of Members; the third issue, however, usually in June, frequently goes begging for material. As a result of this situation, plus the fact that an attempt is being made to keep the price of each issue down to $200, the secretary suggested eliminating this issue. The question was then thrown open for discussion. It seemed that enough interest existed in the *Supplement* to warrant the four issues annually. Mr. Schneider suggested the Secretary write a letter to chapter chairmen urging them to send in items of interest. The matter was left to the Executive Board for final disposition.

The secretary then read the following treasurer's report:

TREASURER'S REPORT

For period July 10-Dec. 28, 1951:

Balance on hand July 10, 1951		$347.88
Receipts:		
Membership dues	$2,819.45	
Subscription to Notes	1,513.73	
Advertising	2,297.82	
Cumulated index of record reviews	779.66	
Loan towards cost of Cumulated index	600.00	
Contributions	5.50	
Back issues of Notes	55.65	
Over-the-counter sale of Notes	45.48	
Supplements to Notes	12.00	
Reprints	30.15	
		$8,170.44
		$8,518.32
Expenditures:		
Printing of NOTES	$5,162.91	
Printing of the Supplement	1,006.70	
Printing of the Cumulated index	1,107.00	
Association supplies	28.37	
Supplement supplies	37.65	
NOTES' Supplies	112.50	
Reprints	16.59	
Copyright fees	12.00	

Bank charges	8.68	
Postage	229.69	
		$7,722.09
Balance on hand, December 28, 1951		$ 796.23

$272.66 of the above balance must be held towards payment of the second volume of the Cumulated Index.

The report was accepted as read.

Mr. Robert Huges and Miss Irene Millen were asked to act as tellers and conduct the election of officers. Mr. Hughes read the following report of the nominating committee prior to collecting the ballots:

REPORT OF NOMINATING COMMITTEE, 1951

As this was a carry-over committee consisting of two members from the West coast and one from the East, all "meetings" again were conducted by mail. Anticipating a certain amount of correspondence back and forth, we started our activities in August. The final slate as it was drawn up and submitted to the members was as follows:

For president—Mr. Jay Allen and Dr. Harold Spivacke
For Secretary—Miss Karline Brown and Mr. George Henderson
For Member-at-large—Mr. George Hanson and Mr. George Schneider

Ballots were enclosed with the last issue of the MLA Supplement and all members should have received one. A note was appended to the ballot stating that extra ballots could not be distributed at the meeting. It seemed to be a more expedient plan than distributing ballots just before the count which has put extra work on the tellers in the past and slowed down their final count.

The committee wishes to thank all of those whose names appeared on the ballot.

Respectfully submitted,
Daivd Earl McDaniel
Harriet S. Nicewonger
Dorothy A. Linder, Chairman
Nominating Committee

Chapter reports which were then read will appear in the June *Supplement.*

Mr. Hughes then read the results of the election, announcing the following:

President—Harold Spivacke
Secretary—George Henderson
Member-at-large—George Schneider

The first committee report came from Mr. George Schneider, chairman of the membership committee. He read the following:

Our membership has taken a terrific whipping this month because the powers that be, rightly so, have been forced, reluctantly, to drop scores because of their failure to pay dues. This brings up the question which has been raised before and which I hope will be favourably answered

during these sessions. How can we get former members back into the fold? Are we to lose them altogether by insisting that they pay their back dues? Or may we approach them as if they were new prospects and accept their dues for the current year? Your committee recommends that this procedure be approved.

This committee suggests that the date of our fiscal year be changed from September 1st so as to give us more time for concentration. We have found that it takes more than one approach to land a new member—in other words, there must be a "follow-up" which means at least three weeks between letters. As present constituted—that is with the year beginning September 1st—our campaign must be conducted during the summer or vacation months.

We can't do much in the Spring, because many prospects are not sure of their fall positions.

If the jobs are settled and we drive during the summer, too frequently the mail either accumulates at home or school; or if it is forwarded, is laid aside and forgotten.

An alternative to changing the dates of our fiscal year is to have membership start with the quarter in which the application is received. We do this with subscriptions to "Notes" and believe it will work equally as well with memberships. It has been advanced that this method will work a hardship on our secretary and treasurer who are hard working volunteers as are all of us. We again contend that "spreading" the work over several months—giving a few hours a week is easier than concentrating the job into several nights in sultry August.

We request that this meeting seriously consider the matter and if it is the consensus of opinions that the foregoing suggession is feasible that a recommendation be submitted to the Executive Board and submit the matter to the general membership to have our By-Laws changed accordingly.

The present Membership Committee will gladly assist in installing the new system.

As mentioned earlier, our membership has dropped. Comparative figures show that on July 15, 1949 we had 898 members—on December 1, 1951 this had dropped to 865 members or a loss of 33. These figures cover United States and Canada. Our total membership as of December 1 was 891.

We do not have comparisons as far as subscriptions are concerned but have been led to believe that these have increased.

We are quite concerned regarding the drop in membership in Canada. In 1948 there were 13 members. In 1949 this dropped to 11 and as of December 1, 1951, the number is only 7.

Will you please give us suggestions as to how this can be remedied? Surely we should have greater representation there.

There are a few notes of optimism. In 1947 when we started our campaigns, we had no members in Alaska, Arizona, Arkansas, Delaware, Idaho, Maine, Mississippi, Nebraska, Nevada, New Mexico, North Dakota, South Dakota, Utah, Wyoming, and our domestic membership was 659.

As of December 1 with a domestic membership of 865 the "blind spots"

are Alaska, Delaware, Nevada, New Mexico, North Dakota, South Dakota, Wyoming.

If we all get behind the wheel, we know that the other spots can be cleaned.

Since the middle of the summer your committee has sent letters and information re Music Library Association to over 3,000 prospects. We are now in our follow-up stage with this group and preparing our first approach with another list of approximately 2,500. We have hopes.

We can't close this report without a word of thanks to those who have kindly responded to our request for names of prospects. Some very good lists were submitted and the results gratifying. The percentage of favorable returns is very high. Also, special thanks to the editor of NOTES for his appeal in our behalf in the September issue. And last but by no means least my heartfelt thanks to the members of our committee who have devoted hours of time and labour in attempting to make the membership of MLA what you would like it to be.

Dr. Spivacke expressed a word of thanks to Mr. Schneider and the membership committee, but thought he was perhaps a little too pessimistic, for after all there are more members now than at any other time in the history of the organization.

After discussion of changing the date of membership, when to drop delinquent members, etc., Dr. Spivacke moved that the matter be left to a committee to work out a recommended plan to change the present section of the by-laws regarding the termination of membership. The motion carried.

The secretary next read the report of the Committee on Publication for 1951:

REPORT OF THE COMMITTEE ON PUBLICATION FOR 1951

There are three points to report at this time:

1. That the check list of Thematic Catalogues has been completed and is now in the hands of the New York Public Library for publication in their bulletin. It is hoped that it will appear in 1952.
2. The new MLA Code is virtually complete but publication is held up by the Code for cataloguing records which the Library of Congress is now preparing. The part about records should be published together with the Code for cataloguing music.
3. The committee has considered the project of Dr. Schaal consisting of an index to the Denkmäler editions; it has been suggested that the MLA sponsor the publication of the index. After careful deliberations the committee has come to the conclusion that there are at present more pressing projects which the MLA could publish. An index to the Denkmäler would certainly be valuable, but the index would have to be translated into English and the problems of translation would make the project impractical.

Respectfully submitted,
Manfred F. Bukofzer, Chairman
Raymond Kendall

Dr. Coopersmith announced that the Code for Cataloging Phonograph

Records had been accepted by the ALA and was now awaiting approval of LC.

The following report of the Subject Heading Committee was read by the secretary:

REPORT OF THE SUBJECT HEADING COMMITTEE

In view of my unfulfilled promise of one year ago that the volume containing the list of music subject headings as used on Library of Congress printed cards would be off the press within a few weeks, I hesitate to make any further predictions concerning this publication. The delay has been most regrettable but I can assure you unequivocally that the *entire* publication is at the printers at the present time. The 133 pages which actually comprise the list has long ago not only been read in galley proof but has had two page proofs. We await now only the galley proof on the Introduction and the assembling. It *should* be out shortly.

In the meantime, all new music subject headings are appearing in the supplements to the 5th edition of Subject Headings used in the Dictionary Catalogs of the Library of Congress.

Respectfully submitted,
Helen E. Bush
Subject Cataloging Division, Library of Congress

Although there was no report from the Employment Committee, Dr. Spivacke asked for opinions on the availability of music librarians in relation to the number of positions throughout the country. All sections reporting, mainly from each coast, stated there were more applicants than positions.

Miss Sleeper then read the following report for the committee on Periodical Indexing:

18 December 1951

Mr. Edward Colby
Music Library
Stanford University
Stanford, California
Dear Mr. Colby:

In case I do not get to the Rochester meeting of the Music Library Association I would like to report for the Committee on *Periodical Indexes* that I have on hand a copy of the report on the Royal Musical Association Index by Mrs. A. C. Kerr, 15 St. James' Close, London N.W.8, England, which I will be glad to loan to any member of the Association. This index was made for the Central Music Library in London and there are copies of the shortened form in the Music Department of the New York Public Library and at the 58th Street Branch.

Publications:

The *1950 Annual Cumulation* of the *Music Index* was received in Boston November 15, 1951. The July 1951 issue was received December 14. 124 periodicals indexed; 106 English language, 6 German, 6 French, 1 each for Denmark, Spain, Sweden, Italy, and Chile.

In September *Notes* (p. 706) Richard Hill notes that Vladimir Fedorov, General Secretary of the International Association of Music Libraries

"proposes that each country undertake to index its own periodicals according to a code which is to be established, and which will permit the interfiling of entries from all countries." He is quoted by Mr. Hill as pointing out that our own Music Index "covers too many unimportant and ephemeral magazines while passing up entirely some of the most important European publication."

Until Mr. Federov's suggestion materialize we are very glad to have our own Index.

The Cumulative Index of Record Reviews (Myers) vol. 1, Dec. 1948-Sept. 1950.

Bibliography of Asiatic Musics, 15th installment, *Notes* Sept. 1951. Includes a Survey of Recordings of Asiatic Music in the U. S., 1950-51.

Mr. Ernest C. Krohn reports progress on his index of periodicals—"being processed for printing . . . I do not think copies will be available until sometime in January."

Suggestions:

(1) An annual index to NOTES instead of biennial.
(2) Inclusion of Acta Musicologia in MUSIC INDEX.
(3) Regular section in NOTES listing births and deaths amongst periodicals.

Sincerely yours,
Richard G. Appel
Chief of the Music Department

An extract of a letter from Miss Kretzschmar of MUSIC INDEX to Mr. Appel is quoted herewith:

December 27, 1951

The steady addition of new titles to the Index, and the change in printing methods has meant that the size of the staff has had to be increased. There are now six people working on the Music Index. In addition to this staff, linguists index various foreign language periodicals.

As the periodicals are received here they are distributed to indexers who assign the headings, underline the titles indicating capitalization and punctuation, make the cross references and check the proper name file for established names. Proper names not on file are typed on cards and verified. From the indexers the periodicals go to the typists and then to the reviser. The cards are intrefiled and then given the final checking by the editor. From these cards the final copy is typed which is then proof read, given the final checking by the editor, and sent to the printer.

This past year with all its changes and pressures has not allowed for any serious consideration of the indexing of music periodicals prior to 1949. It is something that we would like to consider after we have added the titles that should be added to the current Music Index, and after the market has been more thoroughly explored

We have prepared a questionnaire on the Music Index that will be sent to subscribers early in January. We would like their opinions on indexing practices, subject headings, and periodicals indexed; we would also be most interested in any comments or suggestions that they might have.

Members of the Music Library Association could be most helpful if they would from time to time let us know what they like or do not like

about The Music Index. Their comments and suggestions are the basis on which changes and revisions are made and new titles added to The Music Index.

Sincerely yours,
Information Service, Inc.
F. Kretzschmar, Editor

The meeting then adjourned at 5:00 p.m.

* * * *

The next session was called to order by Mr. Colby the following day, Saturday, Dec. 29th at 3:10 p.m., with the president announcing the UNESCO meeting January 27-31st at Hunter College, New York City. Mr. Otto Albrecht and Mr. George Henderson were appointed delegates from MLA.

Mr. Jay Allen then gave the report for the Classification Committee:

CLASSIFICATION COMMITTEE REPORT

Rochester, N. Y., December 29, 1951

Jay Allen, Chairman

Members: Mrs. Betsey Rovelstad, L. C. Coypright Cataloging Division and Prof. George Hanson, Olivet College.

We had four projects entrusted to us. One is completed, one not started and two under way.

Completed: Advising on the revision of the music section of the 15th – standard – edition of Dewey. The 780's. Published proposed changes in the SUPPLEMENT for June 1948.

Not started: The task of developing a "Philosophy of Music Classification", entrusted to us at the Detroit meeting January, 1948. We thought we should leave something for the new committee to work on!

Under way: Betsey Rovelstad is working on a condensation of the LC Classification for Music, incorporating changes suggested at Chicago last July. She writes:

" . . . There still remain, inevitably I presume, a few knots and kinks. For instance, we agreed at Chicago to separate concertos in the orchestra numbers, and this I have done. We did not, I believe, discuss the concerto with string orchestra and band accompaniment, and I have not separated them out, feeling that the quantity is so very much smaller in these classes that it is less important to do so. Do you agree?

"Also, separation of collections and separates. You will recall that last summer several members expressed the opinion that this was not a classification problem. However, for the small libraries, I have retained this distinction because it is inherent in the LC schedule and it seemed a shame to me to drop it, and force libraries to use a shelving symbol to restore it. There is a practical problem in shelving bound volumes in with sheet music in classes of any size.

"1700's. What shall we do about boundary changes due to wars, etc.? It is quite possible that libraries will receive old copies of songs of the

Austro-Hungarian Empire and miss the old number. I have changed the meaning of these numbers to meet the present situation but perhaps this is unwise?

"Headings in the printed schedule. These have been restored except for such general ones as "String instruments" preceding M40. "Wind instruments" before M60, "Piano and one string instruments" before M217 etc. It would be possible to restore such and use for the group for very small libraries in certain cases, as M240 for all of M240–270. Maybe should be in anyway. What is your opinion?"

Finally—our proposed alternate scheme for Dewey M780 is in your hands—at least it was printed in the December SUPPLEMENT, a nice, careful printing job, by the way. I now offer it to you officially for your approval, your improvements, your disapproval or what you will.

Respectfully submitted,
Jay Allen.

Mr. Hill was then called upon to report for NOTES. He stated that the announcements of the *Cumulated Index of Record Reviews* were not being distributed properly, according to comments reaching him. However, 1400 of the 2,000 copies printed have been sold. As for finances of NOTES, the September issue has just been paid for after the December issue went to press. It is up to the membership to promote NOTES if they want it continue as it is now set up. There are about 1700 subscribers and members.

Commenting on the International Association of Music Libraries, of which he was elected president, Mr. Hill stated that the story appeared in the November 1st issue of *Library Journal*, and the December issue of NOTES will carry pictures of some of the members. Among their projects are an international code for cataloging music; getting valuable things on micro-film; making an international survey of musical sources. He stated that the meeting in Paris was quite exciting, and spoke of the receptions and of the Corps de Ballet who presented ballets for the meeting. Mr. Hill stated that membership dues were $1.15 per year, and the organization will meet every three years. The executive board is comprised of officers only, while the executive council consists of one representative for each country with 10 or more members. Several countries may pool their members to make enough to have a representative on the executive council if need be.

Mr. Duckles felt MLA should send a representative to the next meeting, and moved that MLA join the association at dues of $3.45 per annum. Mr. Albrecht seconded the motion and it carried.

Miss Lyman, the recently appointed chairman of the committee on Library Equipment and Building, stated there was little to report; that letters had come in requesting the committee to stress the importance of special binding.

Mr. Robert Hughes then reported on the National Music Council meeting which he attended in New York. The principal item on the agenda was Cooperation of the National Music Council with the U.S. Army in the Soldier Music Program, with Lt. Col. Frank Davenport, Chief, U.S. Army Recreation Service Branch, Special Services Division, and Capt. Clarence L. Mills, Head, Music Unit, Special Services Division, U.S. Army, as speakers. Mr. Hughes stated that no specific request for participation

was made of the Music Library Association. However, Captain Clarence L. Mills, who spoke of the music program in the armed services, mentioned that his office would be happy to receive any copies of music our members might be willing to send him. Regarding the mechanics of getting them to him, Capt. Mills said that he thought if MLA wished to enter upon such an arrangement, it would be best for the material to come to him from a central source and that before we undertook such a plan, we communicate with him to determine where the music be sent.

Also, Mr. Hughes reported a fifth classification for member dues to NMC had been proposed. As Section 4, Dues, of the by-laws now stands: (The added clauses are in italics)

Class A—$400.00 or more per year.

Class B— 150.00 to $399.00 per year.

Class C— 75.00 to 149.00 per year.

Class D— 25.00 to 74.00 per year.

Class E— 600.00 or more per year.

It was the feeling of the members present that MLA should be in Class D. As for the donation of duplicate scores for service use, the Executive Board felt a committee should be appointed to deal with music for service personnel. Dr. Spivacke said WPA and other such music is available but needs to be organized and that he will contact Capt. Mills.

Mr. Colby, reporting on MLA-ALA relations read the following telegram from Mr. Hanson, MLA representative on the ALA council:

"Re A. L. A.: Mrs. Fyan seriously wishes continuance and gives usual reasons: ALA center of library strength and activities, publishing, data, low cost, joint conventions increase attendance for both. Representation through ALA members as well as councilor. ALA board can discuss cost or other objections. Hinted might waive badge rule for MLA meetings, if unfair. Considers ALA now flexible, witness ACRL. Suggests consider division status under new dues. Sorry to be absent,

"George Hanson."

In view of the change in ALA's attitude the consensus of opinion was that MLA hold up on any action regarding our affiliation until the issue could be re-examined in light of the proposed changes.

Speaking for the Council of National Library Association, Mr. Sydney Beck read the following:

American Standards Association
Committee Z39
On Standardization in Library Work and Documentation
Sponsored by the Council of National Library Associations

Committee Z39 met on April 6, 1951. Miss Janet Doe, of the New York Academy of Medicine (Chairman, Pro Tem) opened the meeting. Dr. Sanford V. Larkey, Ex-officio chairman of CNLA, explained the antecedents of the committee. The Z39 committee, sponsored by the American Library Association, which was in existence before World War II became inactive during the war. It developed and issued American Standard Z39.1 —1943, "Reference Data and Arrangement of Periodicals." The ASA,

as the American representative of the International Organization for Standardization (ISO) undertook the reactivation of Committee Z39 because ISO wants American participation in ISO undertakings. The council of National Library Associations agreed to sponsor the new Z39 Committee, the American Library Association agreeing to relinquish its former sponsorship. Members of the old Z39 Committee, as well as other interested organizations, were invited to membership in the new organization.

The definition as stated by the Committee prior to World War II was:

> Standards for concepts, definitions, terminology, letters and signs, practices, methods, supplies and equipment used in the field of library practices.

After considerable discussion it was moved by Mr. Clapp, seconded by Dr. Taube, and voted that the following definition to adopted:

> Standards for concepts, definitions, terminology, letters and signs, practices, methods, supplies and equipment used in the field of library work and the preparation and utilization of documents.

STATEMENT FROM Z39 ON COOPERATION WITH ISO:

Miss Doe reported that ISO desires a statement from us that we wish to participate in work on standardization. In response to a question about cost, it was brought out that ASA does not contribute financially, nor do they expect a contribution. If we should want to send a representative to Europe the Committee would have to raise money for the trip. There being no other obligations, the Committee voted: That Committee Z39 desires to participate in the activities of ISO/TC46 on documentation.

INTERNATIONAL CODE OF ABBREVIATIONS FOR TITLES OF PERIODICALS:

Mr. Harold Oatfield, representing the National Research Council, reported that in the confused field of periodical title abbreviations there are (1) the "rugged individualists" and (2) the *World List* adherents. He summarized his report by saying that the ISO – modified *World List* rules are a good working basis. Suggestions by the ISO Working Committee at Ascona, April 1950, are given on page 6 of the appendix to the full report of that meeting. Mr. Oatfield continued that if we want to try to improve the rules, he favored:

1. Revising the rule about one-word titles being given in full.
2. Working on geographical abbreviations so that we can tell the difference between Alabama and Alaska.
3. Shortening many words now being used, without loss of clarity. It was moved and voted: That the Chairman appoint a subcommittee to study and report on abbreviations for titles of periodicals, with particular reference to the points listed above. Action should be prompt to be useful in the forthcoming third edition of the *World List*.

Among other subjects touched upon were: Periodicals (layouts, indexes, summaries, etc.): Bibliographical strips (Block or strip citations identifying the periodical. Often printed as head – or foot – lines, especially in foreign journals.); Bibliographical standardization activities of U.S. Government Agencies: Documentary reproduction; Classification; Library statistics.

The secretary then read the Report of the Committee Cooperating with the U.S. Book Exchange:

REPORT OF THE COMMITTEE COOPERATING WITH THE U. S. BOOK EXCHANGE

Although music has not been one of its most active fields, the U. S. Book Exchange does have calls particularly for books about music history and music theory — harmony, counterpoint, etc. The Exchange will of course welcome music scores but the greatest need is for books in the above categories. These can be sent directly to the U. S. Book Exchange, Library of Congress, or, upon request, the Exchange will furnish labels which can be used in the sending of such packages.

Miss Alice Ball, Director of the U. S. Book Exchange, wishes me to extend to each of you a most cordial invitation to visit the Exchange which is in the basement of the Main Building of the Library of Congress. From personal observation I should like to say that this is a most enlightening and revealing experience. I urge all of you to reserve a half hour for a personally conducted tour of the U. S. Book Exchange the next time that you are in Washington. Only by this means can you fully grasp the scope of the undertaking.

Respectfully submitted,
Helen E. Bush,
Subject Cataloging Division
Library of Congress.

Mr. Sydney Beck moved the Association offer a vote of thanks to Mrs. Catharine K. Miller for her part as guest editor of the music issue of Library Journal. The motion carried.

Mr. Schneider moved that the secretary be authorized to send birthday greetings to all charter members, since this meeting marked the twentieth birthday of MLA. The motion carried.

Mr. Jay Allen moved that the Dewey classification scheme be accepted as printed in the SUPPLEMENT so libraries can use it. Mr. Spivacke, however, felt it should be sent to the Dewey Classification Division at LC for their opinion; that it was too soon to accept. The motion was changed to read that the scheme be sent to the Dewey Decimal Classification for criticism. The motion carried.

Miss Gretta Smith moved the Association offer a vote of thanks to Mr. Colby for his work as president of the Association over the past two years. The motion carried.

Mr. Duckles felt there are enough schools offering music bibliography courses that they should pool their information, materials, etc., and suggested a committee be formed to cover this. Mr. Goldthwaite expressed his approval of the idea. Dr. Spivacke said why not send the information to the secretary to appear in the SUPPLEMENT. This was agreeable. and it was decided to send the material to the secretary by April 10th for inclusion in the June issue.

Mr. Colby then reported for the Joint Committee on Music Cataloging:

REPORT OF THE JOINT COMMITTEE ON MUSIC CATALOGING

The work of the Joint Committee on Music Cataloging has been almost at a standstill since the MLA meeting last July. This is primarily due to the fact that the rules for cataloging phonograph records have not yet been officially approved by the Library of Congress. It will be remembered that the Library of Congress rules for recordings and the MLA rules are to be the same except for explanatory material added to the MLA rules.

The Committee is fully aware of the fact that publication of the *Code* has been delayed far too long. There are two courses of action which could be taken and the Committee would like instructions from the Association as to what should be done.

1. The Code could be published without the Chapter on Simplified Rules as soon as the phonograph record rules are approved. This would mean extensive editing of the glossary and index but would have rules for Entry, Descriptive cataloging and Phonograph records in print in one volume. Each chapter will, of course, be available separately, published either by ALA or LC.

2. Publication of the *Code* could be delayed until LC has worked out its rules for limited cataloging. This would probably mean delay in publication of another year. The complete code includes chapters on Entry, Descriptive cataloging, Simplified rules, Phonograph records, Glossary and Index. It seems unwise to publish the complete *Code* including the Chapter on Simplified Rules before LC has developed its limited cataloging rules for music since ALA and LC have both accepted the theory of one set of rules for cataloging any one material. The Committee has expected to footnote its simplified rules to show LC limited cataloging practice.

The Committee will be glad to have the instructions of the Association.

Respectfully submitted,
Inger Christensen
Amelia Krieg
Gertrude Oellrich
Jane Paul
Virginia Cunningham, Chairman

After some discussion in which the feeling was that the Code should be published promptly, Mr. Allen moved that the committee be encouraged to publish the code in its present form without the brief rules as soon as possible. The motion carried.

Since the Committee on Information and Organization met privately, the following report was not read at the general session, but is printed herewith for the information of all members:

REPORT OF THE COMMITTEE ON INFORMATION AND ORGANIZATION MUSIC LIBRARY ASSOCIATION, 1951

The Committee on Information and Organization, in the person of its chairman, has answered a variety of requests for help with music library problems in 1951. Since it is often difficult to tell whether these questions are intended for the Pratt Library or for the Music Library Association, the replies sent contain much the same material — mostly mimeographed sheets of procedure in the Baltimore library. It has been a great relief in

recent months, to be able to cite sections in the music issue of Library Journal and to find that this issue answers many queries.

Letters are frequently referred to individuals with special subject knowledge and occasionally to organizations which cover special fields of interest. The most elaborate example of our referral procedure was the case of Miss Patt Otto, music therapist, writing for Dr. John A. Larson of Indiana State Hospital to George Henderson, secretary of MLA. Miss Otto asked for 1) a list of materials for a music library for patients, nurses and music therapists, including books, pamphlets and magazines about music; 2) a list of sheet music for music therapists and 3) a list of phonograph records (all three speeds). Mr. Henderson referred the inquiry to the Committee on Information. Our first step was to address a letter of inquiry to Miss Catharin Heinz, President of the Hospital Libraries Division of the ALA. Simultaneouly a member of our Baltimore Fine Arts staff wrote for advice to a friend who had been a hospital librarian. And in due course of events Mr. Henderson ran a request for information in *Notes*.

From the first two sources and from persons who saw the notice in *Notes* came titles of books and citations of bibliographies. With remarkable unanimity our correspondents pointed a finger at one man: Ray Green, President of the National Association for Music Therapy; Acting Chairman of the Hospital Music Committee of the National Music Council; Director of the American Music Center and Editor of the Hospital Music Newsletter. We felt that we had reached ultimate authority and that Miss Otto could have no better guide. Incidentally we had acquired a good deal of information which would be useful in our own library.

Respectfully submitted,

Gretta Smith, Chairman.

There being no further business, the meeting adjourned.

JOINT MEETING OF MLA – AMS

Following the final meeting on Saturday, December 29, 1951, the two organizations met jointly, at which various papers were read. There was also a brief discussion of the International Inventory of Music and the following plan was distributed to those attending the meeting:

A PROPOSED PLAN FOR AN INTERNATIONAL INVENTORY OF MUSICAL SOURCES

BASIC AXIOMS OF THE PROJECT:

1. To locate and describe all musical sources.
2. To assemble this information as quickly as possible.
3. To make the information available as soon as possible in a form adaptable to various uses over a long period of time.

To achieve these ends, it is suggested that the total project be designed in two steps. The first step will be to assemble in some centrally located place (perhaps Switzerland) a file of cards sent in by all co-operating music libraries with the cards bearing a symbol to identify the library and as brief an entry as is considered sufficient for purposes of identification. Some libraries have already catalogued their holdings fully on cards and can more easily send in photostats of these cards. In a few instances, printed cards or printed entries which can be mounted on cards are available. Such contributions to the central file will naturally be welcomed, since they will provide a fuller bibiographical description, but where a library must prepare cards for the purpose, the briefest possible entry will be acceptable. When an item has already been fully described in some standard source, such as the Eitner Bibliographie der Musiksammelwerke or the Vogel Bibliothek der gedruckten weltlichen Vocalmusik Italiens, this brevity could be carried to a point where the card need carry merely the library's symbol and the notation "Eitner 1590n" or "Vogel 15905." Only in the case of manuscripts (which are by their nature unique) or of printed works known to be unrecorded will full entries be required. It is suggested that this file of cards be serviced as soon as possible and that it be kept active not only during the preparation of the various printed catalogs but for an indefinite period, as described more fully below.

The second step will be the preparation of a series of printed catalogs, using so far as is possible the material in the central file, but where necessary requesting additional information to complete or clarify an entry from the library sending in the card. Since most publications are adequately described in some existing bibliography or catalog, it is expected that additional information will have to be requested only very rarely, the chief function of the Inventory being not so much the description of publications as the location of a copy in a library as cnveniently located as possible with respect to the ultimate users of he Inventory.

The ultimate aim of this second step will be the preparation of a series of catalogs listing — and in some cases analysing — all of the material reported. To facilitate reference, the number of the series should be kept as small as is bibliographically feasible. At present, the five series noted below, together with certain subdivisions, seem basic, but it is entirely

possible that when all of the material has been recorded it will be found impractical to combine everything under these five categories, and that additional categories or series will have to be worked out. In order to keep the project within practical bounds, it is suggested that this first set of catalogs be limited to materials written or printed before 1800. Vast social changes took place toward the end of the 18th century. Among other things, these changes brought into being a much larger public for printed music. The new public was inclined to have rather less discrimination in their selection of music than was the case earlier, and the result was that the number of music publishers increased very rapidly since they could successfully dispose of enormous quantities of inconsequential publications. Ultimately, the 19th century should also be covered, but the extension of the limiting date to 1830 now would mean such a tremendous increase in the number of items to be covered that it would mean risking the success of the entire project. When an organization has been developed for covering the earlier centuries and it has proved itself by accomplishing this task, there should be no serious difficulty in planning a second project to cover a large section of the 19th century. Because of the great increase in the number of publications and their much wider distribution, such a project would in any case have to be designed on different bibliographical principles, working either on a selective basis or with very short entries so that it would be best not to attempt to mix the two periods at this stage of the venture. Similarly, only material in the Latin and Greek alphabets should be included at present. The typograhical problems introduced by having to work with different alphabets — it is manifestly impossible to interfile Chinese, Russian, and Arabic characters with Roman — would make it necessary to compile separate catalogs. Since these will necessarily be the work of scholars with special training, the problem can safely be deferred for consideration at a later date. In the meantime, work should be begun as soon as possible on the following five series:

A 1 Printed Anthologies[1] of Part Music before 1800.

2 Printed Anthologies of Monophonic Music (excluding hymn books).

B 1a Manuscript Anthologies of Part Music before 1800.

1b Anthologies, manuscript and printed, of theoretical treatises before 1800.

2 Manuscript anthologies of secular monophonic music (with cross references to sacred monophonic music (D) when the source contains both sacred and secular music).

C Main alphabetical list of composers (to include all material by one composer or author — manuscript, printed, theory — including cross references to identified composers in A and B. Also, libretti entered under the name of the composer who set the text (where known) with a cross reference from the name of the librettist.

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[1]The term "Anthology" is used to denote a collection containing works by more than one author or composer.

D Plainchant anthologies and hymnbooks — printed and manuscript.

E Word books: Songsters and hymnals without music, subdivided by language.

Series C will be much the largest catalog, but because of the cross references to A and B it can only be completed later. All three could be completed before D and E, although the entries for all ve series should be collected simultaneously in order to simplify this stage of the work.

PLAN OF PROCEDURE

The project will be directed by a Joint Committee made up of three members of the International Musicological Society and three members of the International Association of Music Libraries. The Joint Committee will report to UNESCO's International Music Council, and all reports and applications to the Council having to do with the project must clear through the Joint Committee. The national committee should apply to the Joint Committee for decisions on all questions involving general policy and should submit progress reports at regular intervals.

A central Secretariat shall be established to work under the direction of the Joint Committee. The Secretariat (which may be small at first but will increase in size as the project approaches the publication stage) will n general have the task of interpreting the directives of the Joint Committee in practical terms and applying these directives to the compilation of an international union catalog of musical sources. When problems arise basically affecting the future of the project, the Secretariat should refer them for decision to the Joint Commission, but in general practice it must interpret and implement these decisions for all individuals and institutions co-operating on the Inventory. It will furthermore have the task of furnishing to all those co-operating on the Inventory information (administrative and technical) within the limits of its responsibility. With the assistance of specialists for each type of material and each period, it should usually be in a position to give instructions immediately on the exact form for editing the index cards for all of the catalogs envisaged, such as the definitive form to be used for proper names, notes, titles, addresses, collations, symbols to be used by the co-operating libraries for purposes of identification, and the correct classification of any card submitted to its proper file in the appropriate card catalog. The cards sent in by the different libraries and institutions should be consolidated as rapidly as possible, so that the file will contain only a single card for each readily identifiable edition plus a series of location symbols. As soon as there are sufficient cards in the file to make it worth while, the Secretariat shall have the further duty of answering all legitimate inquiries from scholars and institutions in regard to the material filed under some particular composer or heading. In so far as it is convenient, these answers may take the form of a 16mm film of the cards in the file under the pertinent heading. The Union Catalog of Musical Sources may thus be made to serve a useful purpose long before the Inventory can be published. And if at all possible, the union catalog should be continued (naturally with a much reduced staff) after publication of the complete Inventory. By maintaining the catalog as an active file, changes in ownership can be entered, new acquisitions of co-operating institutions reported, and libraries unable to supply

entries for their holdings before the date of publication may do so subsequently. When enough changes have been made in the Union Catalog, a revised edition of the Inventory (possibly preceded by a series of supplements) may be published without the necessity of collecting all of the entries once more.

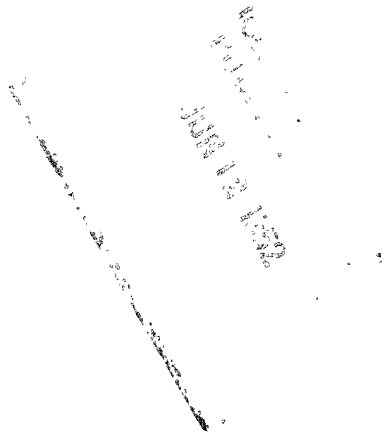
Work should be started likewise on the national level as soon as practicable. The six libraries with representatives on the IAML committee must serve as spearheads and bellwethers in getting this work started, and reports on their holdings, supplied by the Secretariat, should help to convince scholars, philanthropic foundations, and governments at an early stage that the project has validity and will serve a useful purpose. Nonetheless, it would be highly dangerous to wait on the contributions from these six libraries and the preparation of a joint catalog of their holdings before organizing activity in other libraries. National committees (or regional committees where the concentration of musical materials do not justify a national committee) should be organized by the Joint Committee at the earliest possible date. These national committees should consist of at least one musicologist and one librarian, but may be much larger when working conditions in the particular country make this seem advisable. It is hoped that the three musicologists and six librarians meeting in Paris in January will assist in the organization of these national committees in their respective countries and serve as liaison officers on these committees when possible. In all cases, howevr, existing organizations and general conditions in each of the countries involved should be taken into consideration, and no committee should be appointed without consultation with the proper authorities in that country. For instance, in the British Isles, the committee for the British Union Catalog of printed music be asked to extend its activities; in the United States, the existing Joint Committee of the American Musicological Society and the Music Library Association should be asked to serve. In every instance, all pertinent organizations should be queried in order to make certain of their sympathetic co-operation.

Financial Arrangements

The raising of funds to support the central Secretariat and of defraying the cost of correspondence and of meetings of the central Joint Committee shall be in the hands of the Joint Committee and of the Presidents of the International Musicological Society and of the International Association of Music Libraries. When practical, all formal solicitations shall be signed by the two Presidents in common. If any application for funds is to be made from a non-international organization, individual, or foundation, the advice and co-operation of the national committee where that organization, individual, or foundation is located must first be obtained, and where possible the national committee should be directly involved in making the application. In obtaining grants to aid the work of a national committee, the procedure is exactly reversed. The responsibilitv for working up a program, valid for the country in question, rests on the national committee, primarily since it is the only agency which can reasonably estimate the sum needed. Any contemplated solicitation of funds should be reported to and discussed with the Joint Committee. Where it is deemed advisable or when requested bv the national committee, the Joint Committee and/or the Presidents of the IMS and the IAML may lend their sup-

port to the efforts of the national committee, but when the national committee is in a position to finance its work by itself, it may do so. In obtaining national or international grants, all pertinent authorities, naturally including the appropriate divisions, committees, and individuals in UNESCO and the President of the International Music Council, should be consulted.

Notes



JUNE

MLA

1952

SUPPLEMENT

FOR

MEMBERS

No. 19

NEXT MEETING

Music Library Association will meet concurrently with ALA in New York City on June 30 and July 1. There will be four sessions, morning and afternoon of each day. Subjects appearing on the agenda include "Symphony Orchestra and Libraries," Arthur Cohn, Philadelphia Library; Jesse C. Paynton, librarian, Philadelphia Symphony, and others, speakers; "Processing Music"; "Audio-Visual Materials"; a business meeting, and luncheon. Mr. Philip L. Miller, Music Division, New York Public Library, is chairman of the local committee on arrangements. Detailed program will be printed separately.

MUSIC LIBRARY ASSOCIATION

NOTES

SUPPLEMENT FOR MEMBERS

Editor, *ex officio*, Secretary, Music Library Association, George R. Henderson, Jr., Music Division, Public Library, Wash. 1, D.C. Assistant Editor, Melville J. Ostertag, Music Division, The Public Library, Wash. 1, D.C. Circulation Manager, Frederic Heutte, Music Division, The Public Library, Wash. 1, D.C.

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The Supplement for Members is issued on the same schedule as NOTES, *i.e.* quarterly in December, March, June, and September, by the Music Library Association, Inc., for its members on payment of their annual dues of $4.50. It reports the business of the Association, and is primarily intended for members. It can also be made available to non-member libraries whose charter prevents them from becoming members of the Association for $1.50 per year. Application for memberships or subscriptions should be sent to the Treasurer of the Association, Miss Mary R. Rogers, Music Library Association, c/o Music Division, Library of Congress, Washington 25, D.C.

CHAPTER REPORTS

The following chapter reports were read at the mid-winter meeting in Rochester, New York, December 28 - 29th, and are printed herewith.

BOSTON-CAMBRIDGE CHAPTER

The following officers have been elected for the year 1952-53:
Chairman—Miss Marjorie Holman, Public Library, Quincy, Mass.
Secretary—Miss Muriel French, Harvard Musical Association, 57A Chestnut Street, Boston.

At the annual meeting, attendance - 25, there were the following features:
Meet the author: Theater and Music in the Military Government of Wuertemberg-Baden, Germany, talk by Mr. Jerome Pastene.
On Student Use of the Public Library, by John Hasson.
Cataloging and Classifying of Records, by Miss Marjorie Holman.
Binding Problems, by Miss Carol Walden (New England Conservatory).
Recent Reference Books (Exhibition) by Miss Joy Sleeper.
Book Review: Deutsch's *Schubert Thematic Index,* by Richard G. Appel.
Inspection of the Record Room of the Harvard Musical Association.
Present: Libraries from Malden, Winchester, Watertown, Brookline, Simmons College . . .

The value of membership in the Music Library Association was stressed and subscription to *Notes, Music Index, Index of Record Reviews* featured.

Until more meetings are provided it is the custom of members to gather at local meetings of the Special Library Association, the Massachusetts Library Club, American Musicological Society, and divisional meetings of the American Library Association. Attendance at national meetings of the Music Library Association is encouraged.

Sincerely yours,
Richard Appel,
Chief of the Music Department

NORTHERN CALIFORNIA CHAPTER

Except through the Summer, regular meetings were held, as usual, on he first Saturday afternoon of each month, two in San Francisco, three in Berkeley, one each in Palo Alto, Oakland, and San Jose. Interesting and quite varied programs were presented, as follows:

January. Business and reports of the National Midwinter meeting.

February. Reviews and discussions of two new books, by their authors, Putnam Aldrich, and Nathan Van Patten.

March. Luncheon, boat-ride, and tour of the new Oakland Public Library.

April. Talk on Indian Music in California, by Peter Abraham, illustrated with recordings.

May. Luncheon, talk by Elizabeth Shephard on writing the libretto for the opera "The Cowherd and the Sky Maiden" by John Verrall, and concert of piano music of Bartok and Prokofieff played by Thomas Ryan.

October. Meeting in conjunction with California Library Association Convention. Talk by Vincent Duckles on his year in England.

November. Committee work on Resources, and on the "Biographical Dictionary of Composers in Northern California.

December. Christmas Party, with gifts from Library to Library.

Projects being completed are the checking of the *Check-list of Publications of Music,* by Heyer, the *Guide to Reference Materials on Music,* by Duckles and Nicewonger, and the forthcoming *Biographical Dictionary of Composers in Northern California.*

The Regional Catalog of Phonograph Records now contains approximately 5,975 entries, representing records cataloged at San Jose State College Library, Stanford University Library, Humbolt State College Library, Arcata, and the University of California libraries. These cards are available for loan to any library. The file is maintained alphabetically under composer or title. It is housed at the Music Library of the University of California.

The regular assessment of $2.00 was made again this year, and enough was collected to keep our monthly *Bulletin* in print. This unpretentious mimeographed publication has great value, in that it serves to inform us of Chapter activities, printed news of members and libraries, and occasionally articles by members and invited guests. Without it the miles of distance between us would prevent our working together. It is fellowship and the interchange of ideas that make our Chapter worthwhile.

Respectfully submitted,
Mrs. Harriet Nicewonger, Chairman

SOUTHERN CALIFORNIA CHAPTER

The following telegram was read by the Secretary:

"Had hoped to announce our Union List of Music Reference Sources completed. Can report that four sections comprising 144 pages have been made ready for the publisher this past year, and the editing of another section is nearly finished.

Sincerely,
Helen Azhdarian.

PACIFIC NORTHWEST CHAPTER

The Pacific Northwest Chapter sent in the following report:

The Pacific Northwest Chapter has no recent activity to report, as a

group. We hope to have a joint meeting at some time with the American Musicological Society chapter here—but that is still unfinished business.

Yours sincerely,
Marie Merrill.

PHILADELPHIA CHAPTER

The Philadelphia Chapter of the Music Library Association was organized in 1949. At present we have twenty-one members including the institutional memberships. Institutions and organizations represented in the Chapter include the University of Pennsylvania, Temple University, Haverford College, Westminster Choir College, Curtis Institute of Music, Philadelphia Orchestra, and the Free Library of Philadelphia. We require membership in the national group, and we have local dues. Expenditures are made for stationery, postage, and Projects Committee expenses such as the questionnaire sent out last season. The chapter is happy to report that the balance is on the credit side of the ledger.

During the season 1950-51 the Chapter he'd four meetings. The first meeting of the year at the Free Library of Philadelphia was a business meeting. At that time the plans and projects for the year were outlined and committees appointed to organize the work we wanted to accomplish. Our second meeting was also a business meeting, but we remained at the Free Library as guests for dinner and a concert of the Curtis String quartet sponsored by the Free Library and The Musical Fund Society of Philadelphia.

The third meeting was held in the Lea Library at the University of Pennsylvania. Dr. Albrecht spoke on European Manuscripts in America and the forthcoming publication of his research findings.

The final meeting of the season was again a dinner meeting. The projects committee's report was most interesting and encouraging. Dr. Joyce Michell of the University of Pennsylvania, spoke on the curriculum problems in college music departments and suggested the role that the Music Library might assume in meeting the problems.

1951-52—There has been one meeting of the Chapter this season. It was an organizational meeting. Plans for the year have been expanded and we have every hope of a most rewarding and stimulating season.

Bernice Larrabee, Chairman.

REPORT OF THE PROJECTS COMMITTEE

PHILADELPHIA CHAPTER
MUSIC LIBRARY ASSOCIATION

Last year, the second of its existence, the Projects Committee set up by the Philadelphia Chapter began to make a survey of the music holdings of libraries in the Philadelphia area, the ground covered going north to Princeton University, west to the Pennsylvania State College, south to Wil-

mington, Delaware. We felt that many smaller libraries did not affiliate with the Union Library Catalog and that those who did were often not up to date, so that we had no adequate picture of holdings in this section of the country.

One hundred fourteen libraries were approached with the first questionnaire, to which 88 replied. The first queries were of a general nature, intended to bring out whether the ones questioned had music, books on music, recordings, whether they lent outside their clientele, whether outsiders were permitted to use the library for reference purposes, if duplications were allowed, a list of any special collections. We discovered that 9 libraries have extensive holdings, 22 have good collections, and 10 have special material.

A second questionnaire is in the making. In this we shall ask more specific questions about the specific size of the collections, and about the special holdings. Results of this survey will be made available to all libraries in the area, whether they have cooperated or not.

We also plan to make a listing of all the amateur musical organizations in metropolitan Philadelphia, with vital data as to personnel, times of meetings, public performances, addresses, directors and managers, to be made available to all libraries in this district.

Respectfully submitted,
Elizabeth R. Hartman.

WASHINGTON-BALTIMORE CHAPTER

The Washington-Baltimore chapter was reactivated in December 1950 after a period of about a year and a half with no meetings. Because so many members of MLA are also members of AMS it was recommended that meetings be held jointly. Mr. David Stone, chairman of the AMS chapter, invited us to attend and to participae in the meeting held February 16, 1951. At this meeting, held in the Whittall Pavilion at the Library of Congress, Dr. Jan P. Schinham from the University of North Carolina spoke on the subject of METER AND RHYTHM.

After his talk, we held a short business meeting. Mrs. Dorothy Linder was elected chairman; Mr. James Dickson, vice-chairman pro-tem, and Miss Minnie Elmer, secretary.

The second meeting was held in Baltimore in Recital Hall at the Peabody Conservatory on May 9, 1951. Dr. Lubov B. Keefer spoke about Asger Hamerick, second director of the Peabody Conservatory. Her talk was preceded by a brief vocal recital, Miss Thelma Viol, contralto, accompanied by Madame Solange Frank, pianist.

A brief business meeting was again conducted after the program. Mr. James Dickson was duly elected vice-chairman. Future plans and a program for the chapter were discussed. A suggested project was a directory of private and public music collections in the area (excluding the Library of Congress, the Public Library of Washington, D. C. and the Enoch Pratt Library of Baltimore).

A third meeting has been under discussion, at which we hope to have

Mr. Richard Hill tell us about the Congress of the International Association of Music Libraries held in Paris.

Respectfully submitted,

(Mrs.) Dorothy A. Linder, chairman
Washington-Baltimore Chapter, MLA.

NEW YORK CHAPTER

The New York chapter held three meetings during the 1950-51 term—the first of these took place at Station WNYC on November 14, 1951, when the chapter was invited to witness a broadcast by David Randolph, noted music commentator. After the broadcast, the members met Mr. Randolph informally, and peppered him with questions which he was amiable enough to answer in full.

Mr. Randolph sought the help of those present, and of the New York chapter generally, in his campaign to restore good music to the networks. All of us promised to put up circulars on our respective music division bulletin boards, requesting our public to deluge the broadcasting companies with protests at the canning of the Philharmonic Sunday programs, for example. Whether it was a result of Mr. Randolph's efforts or not, the Philharmonic broadcasts have returned to their original format, and while Columbia Broadcasting Corporation has not resumed its "Invitation to Music" series, it has made a few patchy efforts to mollify serious music lovers.

On February 8, 1951, the chapter had its second annual dinner-meeting, instituted by the 1949-50 Executive Board (Misses Goldberg and Dikijian, secretary and chairman, respectively). The dinner took place at the National Arts Club with guest speakers—Edward Tatnall Canby, radio music commentator and Records Editor of the *Saturday Review of Literature*, and R. D. Darrell, author of the now published *Schirmer's Guide to Books on Music and Musicians*, who previewed his book which was then in the proof-reading stages. Mrs. May Payne, a chapter member, kindly lent us her studio in the National Arts Club as the formal portion of the meeting took place there. In addition, Hrach Yacoubian, composer-violinist, played his own violin concerto, which was to have its first public performance the following month at Town Hall.

The May 25th chapter meeting in the staff lounge of the New York Public Library consisted of business, and biennial elections. Robert Hughes of NYPL was elected chairman for the 1951-52 term, and Gladys Graves, Brooklyn Public Library, secretary.

There were three problems facing the chapter during the last term and even as of this moment. First, the chapter project on music resources in the Metropolitan New York area. At last year's annual meeting, we reported that 150 questionnaires had been sent out on November 1, with a December 15 deadline for replies. But even after the annual meeting which seemed too soon for a definite report, only a third of the libraries circularized bothered to reply. This, in spite of the fact that the questionnaire, drawn up by Jean Murphy of Queensborough Public Library, in consultation with the Misses Goldberg and Dikijian, was clear, concise, in an easily answerable format, with a covering letter that pointed out the

advantages of a survey of music resources accruing not only to scholars and musicologists, but to the answering libraries themselves. The problem poses itself—what, short of personal visits to each library on our list, can we do to complete the survey? Obviously, personal scrutiny of the various collections is not feasible.

The second problem is that of membership—how best to interest the many eligible individuals and libraries who have not replied to our invitations to meetings. We have tried every means to make the meetings attractive, short of vaudeville! Radio music libraries, publishers, and many others who would find membership highly advantageous from many standpoints simply do not respond.

The third problem is the shackling of our activities caused by the MLA's shaky financial condition. Miss Goldberg and I, in the course of the year, spent a total of twenty dollars from our own pockets. We did it gladly, but it should not be necessary (I might add that our meeting notices were printed gratis or at cost by my mother). The yearly chapter dues of one dollar which we collect from anyone who is unfortunate enough to be present at the first fall meeting, simply does not begin to cover the year's needs. There should be some sort of central funds in the MLA treasury upon which a chapter could draw, if necessary. The state of a candidate's purse, otherwise, will have to be a consideration in chapter elections!

Respectfully submitted,
Armine Dikijian, Chairman,
New York Chapter.

MIDWEST CHAPTER

Miss Ethel Louise Lyman, Librarian, School of Music, Indiana University, who is chairman of the Midwest Chapter of the Music Library Association, called a meeting of the chapter for the afternoon of December the 28th, 1951. This was held in the Sibley Library of the Eastman School of Music, Rochester, New York, in conjunction with the annual meeting of the MLA. Miss Lyman presided. Attendance was low, but good will and enthusiasm were high, and the following items of business were conducted with great energy and dispatch:

1. It was decided to hold the next chapter meeting at Ann Arbor, Michigan, on Saturday, April 19.
2. It was decided that dues for the next biennium be $1.00.
3. A report of the activities of the committee on regional music was made by Mr. Allen P. Britton. This committee was asked to continue and to present a further report at the Ann Arbor meeting.
4. Mrs. Alice S. Plaut was asked to continue as chairman of the membership committee.
5. New chapter officers were elected for the following two-year period:

   Chairman: Mr. Allen P. Britton, Music Dept., University of Michigan.

   Secretary: Miss Elizabeth Ohr, Head, Art and Music Division, Indianapolis Public Library.

6. A vote of thanks for generous services to the chapter was extended to the retiring chairman, Miss Ethel Louise Lyman.

BOOKS AND THE BOMB

No librarian who reads the newspapers can longer ignore the present and real threat of atomic devastation to his collections. We know that a potential enemy has the weapon; we know that he is capable of delivering it at almost any point in the United States. We know that our libraries, which house our intellectual and cultural resources, are peculiarly vulnerable to warfare. Books tend to concentrate in areas of concentrated population and industry—natural targets for atomic aggression. They burn, and they can be ruined by water. They are costly to move, and the good ones are in constant use. In the event of surprise atomic attack, our library systems as they are now constituted may well vanish.

Ten years ago, under the threat of Nazi and Japanese aerial aggression, libraries were very much concerned with protection of their collections. At this time, the danger zone was limited to areas less than 100 miles from the coasts, and the enemy's logistical problem was so great that no more than token incendiary raids were expected.

Under this threat, the National Resources Planning Board established in March 1941 the Committee on the Conservation of Cultural Resources. This Committee, acting in an advisory capacity, and as an information clearing house, worked closely with local state committees, and prepared a handbook: "The Protection of Cultural Resources against the Hazards of War," which is still on the shelves of many libraries. The fact that no bombs fell on the continental United States during World War II does not diminish the importance of this Committee's contribuion.

Today, ten years later, we are faced with somewhat similar conditions. There are, however, significant differences. The potential destruction is incomparably greater; the whole continent, not the seaboard alone, lies exposed to transpolar flight. We must think in terms not of damage, but of obliteration of whole libraries.

Even more significant, is the lesson we learned in World War II that our intellectual resources, our libraries, have become indispensable to a defense economy. Whether they are considred as resources to maintain civilian morale, or as educational materials to train increasing numbers of people in the technologies required by industrial mobilization, or whether they are considered as the base of the pyramid of our scientific knowledge, efficient working libraries are essential to a continuing defense. We must organize for continuing service after the hypothetical destruction of some of our present libraries, and we must organize while this destruction is still a hypothesis.

This organization has already started. Acting on the request of the Association of College and Reference Libraries, the Council of National Library Associations has established a Committee for the Protection of Cultural and Scientific Resources. The Music Library Association is represented on the Committee by William Lichemany.

The Committee, under the Chairmanship of Dr. Burton W. Adkinson, Director, Reference Department, Library of Congress, has held two organi-

zational meetings since mid-December. At these meetings, it has established continuity with the earlier Committee on the Conservation of Cultural Resources, with the intention of adopting its objectives and continuing its functions. It has received authorization from the CNLA Executive Board to increase its membership to include representatives from the Society of American Archivists, The American Association of Museums, and the Conference Board which unites the four national research councils: the American Council on Education, the American Council of Learned Societies, the Social Science Research Council, and the National Research Council. It has established relations with interested government agencies: the Federal Civil Defense Agency, the National Resources Planning Board, the National Science Foundation, the Library of Congress, and the Office of Education.

The Committee's primary functions will be to stimulate the interest of local groups and to help these local groups in their planning by acting as an information clearing house, keeping them informed of the activities of federal agencies and other groups whose activities would be of interest at local levels.

The Committee does not anticipate that federal aid will be available to libraries for defense planning. The Federal Civil Defense Agency is concerned with problems fundamental to the national economy, with protection of population and industry. No Executive Branch agency has been authorized to spend funds for the protection of libraries. Congress, which turned down an Executive plan for the decentralization of government buildings, can hardly be expected to authorize the building of storage centers for libraries.

In the last analysis, libraries are individually responsible for the safekeeping of their collections. If books must be moved, they must find the crates, the trucks, and the safe storage area. If a metropolitan university selects a rural site for decentralizing its laboratories, theirs is the responsibility of anticipating book requirements. In order better to discharge these responsibilities, libraries should, in the recommendation of the Committee:

1. Review the literature issued by the Committee on the Conservation of Cultural Resources in 1942.
2. Discuss the subject with members of their governing boards. Learn as much as possible of local defense plans, and adjust library plans accordingly.
3. Discuss the subject with other libraries. Place it on the agenda at state and local meetings. Establish bases for future cooperation.
4. Use the Committee as an information center. Letters may be addressed to its Chairman, Dr. Burton W. Adkinson, Library of Congress, Washington 25, D. C.

No one claims that the dangers of atomic attack are imminent. The Committee does believe, however, that library resources during this period of international uncertainty are facing very real hazards, that their safekeeping is a prime responsibility of the library profession, and that the time to plan for their protection is now.

MUSIC BIBLIOGRAPHY COURSES

In reply to the request in the March SUPPLEMENT for Music Bibliography Courses information, the following have been submitted. It is hoped that other instructors offering this course will contribute similar material for the benefit of all concerned.

UNIVERSITY OF ILLINOIS LIBRARY

The course is *given* in the School of Music, but is also listed in the Library School's catalog thus:

"Music 338. Music bibliography and reference. Detailed study of the basic and most useful reference and bibliographic aids. Practice problems in the use of specific titles and in how to find materials in the library will be given. Music, books about music, and recordings of music are included in the course. [Credits]: 3 hours [for seniors] or 1/2 unit [for graduates]. Prerequisite: For students in the School of Music, senior standing or consent of the instructor; for non-music school students, senior standing with at least one year each of music history and music theory at the college level, or equivalent. Assistant Professor Allen."

The present schedule calls for offering the course every other term, including summer in the count. The students have included graduate students in musicology, music education, and library science, one senior piano major, and one senior library major. The course this spring is evenly divided between master's candidates in music education and library science —3 each. It is expected that the course will be required in the new doctoral curriculum in musicology, but it is not, as yet, required for the master's degree in music or music education. It is, of course, an elective in the Library School curriculum.

The first edition of the syllabus (multigraphed in 1950) is now out of print, so I am revising it as I go along with the class this semester. I enclose a copy of the "Schedule" for the 1950 edition. The new schedule will cover the same subject matter, although I have changed the order of topics 8 through 13. As you see the old edition ran to 23 leaves, chiefly the bibliography for the course. There are a few required and recommended readings, especially at the start of the course. Some sort of a subject is due each week—either the "practice problems" mentioned in the catalog; or the comparative chart of a dozen basic reference works, due near mid-term; or the mid-term hour exam; or the bibliography of a subject chosen by the students, due a week before the end of the term; or the final review problems, due during the final exam period.

UNIVERSITY OF ILLINOIS

MUSIC 338

"Music Bibliography, Reference, and Library Aids"

Prof. Jay Allen, A.B., A.M. (music), B.L.S.

SCHEDULE

Topic	*Subject matter*
1	MUSICOLOGY. What it includes; history; place.
2	BIBLIOGRAPHY, and its application to music study.
3	THE LIBRARY & MUSIC. General. At University of Illinois.
4	REFERENCE WORKS. Chief types. Appraisal.
5	GENERAL DICTIONARIES OF MUSIC.
6	BIOGRAPHICAL DICTIONARIES.
7	DICTIONARIES OF TERMS. Other special dictionaries.
8	BIBLIOGRAPHIES OF MUSIC. (See also Topic 15.)
9	HISTORICAL COLLECTIONS OF MUSIC. Anthologies; sets.
10	COLLECTED EDITIONS OF INDIVIDUAL COMPOSERS; thematics.
11	OTHER IMPORTANT *MUSIC* SOURCES & REFERENCES. Recordings, etc.
12	BIBLIOGRAPHIES OF BOOKS ABOUT MUSIC. (See also topic 15.)
13	SERIAL PUBLICATIONS. Societies; periodicals; yearbooks. LIST OF PERIODICALS IN THE MUSIC LIBRARY.
14	THESES. FESTSCHRIFTEN. ESSAYS.
15	SPECIAL SUBJECTS. A) General. B) Appreciation and history. C) Opera. D) Vocal. E) Instrumental. F) Instruments.
16	PUBLISHING. PUBLISHERS. DEALERS. MUSIC PRINTING. MUSIC BUSINESS.
17	LIBRARY RESOURCES. Chief music libraries of the world.
18	REVIEW.

1950, Aug. 16.

At Columbia University, the course in Music Bibliography is organized first of all to provide an introduction to the field for first year Music Department graduate students in music history. In practice, the course is also joined by masters and doctors candidates from Teachers College and the Union Theological Seminary as well as from other schools in New York

City, by masters candidates from the Columbia School of Library Service, and by Columbia candidates in composition working towards the M.A.

The course is offered twice a year, as Music s117 in the Summer Session (July 7 – August 15, 1951) and as Music 117 in the fall semester. It is given alternately under the auspices of the Summer Session and the School of General Studies. This summer it will meet mornings Monday through Friday at 8:30 for 30 one-hour sessions. Next fall it will meet Monday evenings at 7:30 for a series of 15 two-hour sessions. The course earns 3 academic points.

In general, students who come with preparation in at least two of the following three subjects are equipped to handle the course without undue difficulty:

1. An undergraduate music major, or its approximate equivalent.
2. Reading knowledge of one or two common foreign languages, such as French, German, Italian and Spanish.
3. Courses in library service, especially in bibliography and reference.

Of the three, the first two are, of course, the most important.

Notes

SEPTEMBER

1952

SUPPLEMENT

FOR

MEMBERS

No. 20

WINTER MEETING

The winter meeting will be held in conjunction with the Music Teachers National Association, February 19-22, 1953, in Cincinnati, Ohio. Mrs. Alice Plaut of the Cincinnati Public Library is program chairman. Perhaps the date will allow devout MLAers to spend an uninterrupted Christmas and New Years with their families . . . . or had you *rather* spend it with fellow music librarians?

MUSIC LIBRARY ASSOCIATION

NOTES

SUPPLEMENT FOR MEMBERS

Editor, *ex officio*, Secretary, Music Library Association, George R. Henderson, Jr., Music Division, Public Library, Wash. 1, D. C. Assistant Editor, Melville J. Ostertag, Music Division, The Public Library, Wash. 1, D. C. Circulation Manager, Frederic Heutte, Music Division, The Public Library, Wash. 1, D. C.

SEPTEMBER, 1952 No. 20

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The Supplement for Members is issued on the same schedule as NOTES, *i.e.* quarterly in December, March, June, and September, by the Music Library Association, Inc., for its members on payment of their annual dues of $4.50. It reports the business of the Association, and is primarily intended for members. It can also be made available to non-member libraries whose charter prevents them from becoming members of the Association for $1.50 per year. Application for memberships or subscriptions should be sent to the Treasurer of the Association, Miss Mary R. Rogers, Music Library Association, c/o Music Division, Library of Congress, Washington 25, D. C.

MUSIC LIBRARY ASSOCIATION

New York City

PROGRAM

Monday, June 30, 1952

10:30-12:30 a.m. Waldorf Astoria Hotel

THE PROCESSING OF MUSIC

Dr. Helen E. Bush — — "Music Subject Headings"
Senior Subject Cataloger for Music and Art,
Library of Congress

Mrs. Virginia Cunningham — — "Simplified Rules of
Head of Music Section Cataloging Music"
Copyright Cataloging Division
Library of Congress

Presiding, Dr. Otto Albrecht, University of Pennsylvania
Vice President of the Music Library Association

4:15-5:45 p.m. at the R. E. B. Editions Studios, 17th Floor
Steinway Hall, 109 West 57th Street

SOUND RECORDINGS

Philip L. Miller — Records in The New York Public Library
R. D. Darrell — Terminologies of audio and certain related arts
Peter Bartok — — What is behind your LP recordings

MUSIC PROGRAM

William Hess, tenor
Blanche Winogron at the virginals

I

Song of the ass — — Author unknown, XII century
Al'entrant d'esté — — Blondel de Nesles, XII century
L'amour de moi — — Author unknown, XV century
Santo Lorenzo — — Author unknown, XIII century
Der may Winder wie ist — Neidhart von Reuenthal (c1180-1240)
Froelich geschrai — Oswald von Wolkenstein (c1377-1445)
Bon vin doit — — — *from* Roman de Fauvel, 1316

Mr. Hess and Miss Winogron

II

Ritornell — — — — Author unknown, c1350
Hornepype — — — — Hugh Aston (1495?-1522)
The Wooddy-cock — — Giles Farnaby (c1560-1600)

Miss Winogron

III

Peg o'Ramsey — — — Author unknown, XVI century
Green Sleeves — — — Author unknown, XVI century
Two songs from The Tempest — Robert Johnson (d. 1562)
Full fathom five
Where the bee sucks
Think'st thou then by thy feigning — John Dowland (1563-1626)
Go, crystal tears
When to her lute Corinna sings — Thomas Campion (1567-1620)
I care not for these ladies

Mr. Hess and Miss Winogron

Tueday, July 1, 1952

10:30-12:30 a.m. Waldorf Astoria Hotel

THE SYMPHONY ORCHESTRA AND THE LIBRARY

Mr. Arthur Cohn — — "The Edwin A. Fleisher Collection of Music in the Free Library of Philadelphia"
Director of Settlement Music School
Formerly Head of the Music Department
Free Library of Philadelphia

Mr. Jesse C. Taynton — "The Symphony Orchestra Library"
Librarian, Philadelphia Symphony Orchestra

Mr. Thomas E. Wilson — "The Symphony Orchestra and the Circulating Library"
Chairman of the Library Committee
American Symphony Orchestra League
Conductor of the Lafayette Symphony Orchestra

4:15-5:45 p.m. Waldorf Astoria Hotel

BUSINESS MEETING

7:00 p.m. Miason A. de Winter, 36 West 48th Street

DINNER — Price $4.50

NEW YORK MEETING

JUNE 30 - JULY 1, 1952

The business meeting was called to order by the president at 4:20 p.m. on July 1st, in the Jensen Suite of the Waldorf-Astoria Hotel. Because the minutes had been published, they were not read. The president also explained that no treasurer's report had been prepared since such a report had been presented in Rochester and published thereafter.

The president then announced that he had received the resignation of a few committee chairmn and announced the necessity of reappointing the chairmen and members of all the committees. Before doing so, however, he suggested that the whole question of committees be re-examined since so many of them seemed to have outlived their usefulness or were temporarily, at least, inactive. A suggested list of committees to be appointed was then presented to the membership as a basis for discussion. There was general agreement among the members regarding this list except for the committee on information and organization. Although this committee has not been very active recently, most members felt that it performed a much needed function and should therefore be continued. As a result of a motion by Miss Marting which was duly seconded the committee structure was reorganized as follows:

These committees were dropped for the time being—

International relations
Recorded music for colleges
Subject Headings
Reporting Contents of Libraries
Periodicals
Periodical Indexes
Liaison

The following representation was dropped—

Joint Committee on Union List of Music Before 1800

The following committees were retained and would soon be appointed—

Cataloging Code
Classification
Employment
Library Equipment and Binding
Sound Equipment and Recordings
Joint Committee on Musical Inventory (with A. M. S.)
Information and Organization
Thematic Indexes
Library Training

Representation on the following was to be retained—

National Music Council
ALA Council

United States Book Exchange
Council of National Revision of Union List of Serials
Joint Committee on Importations
Joint Committee for Library Education
Joint Committee on Relationship between Libraries and the Federal Government
Joint Committee on the Preservation of Library Materials
Joint Committee on Evaluation of Foundation Projects
Joint Committee on Library Work as a Career

In addition there are four committees provided for in the constitution—

Nominating
Membership and Promotion
Program
Publication

Two new committees were authorized by the membership at this business meeting. The first was an outgrowth of the talk given by Mr. T. W. Wilson at the morning session. Mr. Wilson is chairman of the library committee of the American Orchestral League and it was voted to authorize the president to appoint a committee of the M. L. A. to work with this committee.

The other committee came as a result of a discussion of the association's finances. The president pointed out that the society was really insolvent and had been carrying on for many years only because of the generosity of the editor of *Notes*, who has been meeting the deficits. The president then suggested the appointment of a finance committee to study the problems and to make a report and recommendation at the next meeting. Mrs. Cunningham asked if the members of this committee were to come from outside the association. The president replied that it was his hope that the proper persons could be found within the membership of the society. Mr. Lichtenwanger then asked if *Notes* would be the only thing investigated to which the president replied that although the financing of *Notes* was the most important problem, there were others that should also be considered. Dr. Albrecht then moved that the president be authorized to appoint such a finance committee. This motion was seconded and passed.

Mr Angell, who had represented MLA at a meeting with ALA, was then called upon to report on this meeting which was concerned with ALA Divisional relationships. He stated that it had been felt for some time that a federation in part was developing within ALA and as a result ALA had invited the affiliated associations to join ALA on a divisional status and had sent out letters requesting comments. However, there had been very little response and a suggestion was made that there be called a meeting of the presidents of the various associations during the ALA conference. No such meeting was called, however.

Mrs. Larrabee then made a motion that the Membership Committee be instructed to prepare a new pamphlet describing the association. This

pamphlet would be designed for use in membership campaigns. The motion was seconded and carried.

Mr. Lichtenwanger then announced that the second Cumulative Record Index would be out soon and would cost $1.50.

Mr. Ostertag raised the question of exhibits at the ALA Conferences which he thought might attract new members or subscribers to *Notes*. It was pointed out, however, that such exhibits are very expensive. The president assured Mr. Ostertag that the matter would be considered for future conventions.

Mr. Kurtz Myers spoke of the need for old phonograph record catalogs and asked those who had duplicates or unwanted copies to contact him.

The meeting adjourned at 5:35 p.m.

The convention closed with a dinner at the Maison A. de Winter on the evening of July 1. Before introducing the speaker for the occasion, the president took the opportunity to thank the committee responsible for the arrangements. The Chairman was Philip Miller and the other members were Isabel Marting, Gladys Chamberlain, Armine Dikijian, and Joel Newman. The president also thanked the artists William Hess and Blanche Winogron for their wonderful performances at the session on recordings. The president then introduced two very distinguished members of the association who had just announced their retirements. They were Miss Eva O'meara of Yale and Miss Greta Smith of the Enoch Pratt Free Library in Baltimore, two women to whom we are all indebted for their contributions to the profession. The main speaker was then introduced. He was Dr. Hans Heinsheimer who spoke on the problems of a music publisher—"As a Publisher Sees It."

PHILADELPHIA CHAPTER REPORT

1951-1952 marked the third birthday of the Philadelphia Chapter of MLA. The opening meeting of the season was held on November 16th at the Free Library of Philadelphia. The new officers, Elizabeth Hartman, Chairman; Jean Luto, Corresponding Secretary; and Bernice Larrabee, Recording Secretary, assumed their duties and, with the membership, planned the activities of the coming year. It was decided to continue the work on a survey of holdings in the music libraries in the Metropolitan Philadelphia area. A new project, that of compiling a list of all musical organizations, both professional and semi-professional groups as well as amateur groups which were well established, in or near Philadelphia, was approved. Committees were appointed to begin the work.

The second meeting of the year was a business meeting held at the Curtis Institute of Music. Dr. Albrecht reported on the mid-winter meeting at Rochester. Members reported on their work contribution to the chapter projects.

On March 11th we met at the University of Pennsylvania library to hear a delightful talk by Mr. Adolph Vogel, of the Elkan-Vogel music publishing company. Mr. Vogel spoke on the present state of music publishing with many references to copyright problems and some highly entertaining anecdotes of the music business.

A dinner on May 12th at the Art Alliance brought to a close our chapter year. Mr. Emerson Greenway, librarian of The Free Library of Philadelphia, was the speaker on this occasion and discussed financial and staff problems of large public libraries.

During 1951-1952, six new members joined the chapter. The treasury, though small, has proved adequate. Committee reports have all been encouraging and we hope to finish our list of musical organizations by next year. We are all looking to the 1952-1953 activities.

Elizabeth Hartman
Chairman

FROM THE PLACEMENT OFFICE

MARCH 24, 1952

It has been extremely difficult to come to any conclusions with regard to the survey on music library salaries which the Committee on Training and Employment tried to make last year. The cooperation from members was particularly poor, only 43 responding, and in some cases where a pink form *was* returned to the Chairman, the salary was omitted.

Roughly dividing the country into sections, the following can be reported:

	No. of replies	*Average*
THE EAST Maryland, West Virginia, Pennsylvania New Jersey, New York	11	$3295.50
SOUTH EAST Kentucky and Tennessee	2	2280.00
SOUTH WEST Oklahoma and Texas	3	2646.00
MIDWEST Illinois, Indiana, Missouri, Michigan Ohio, Wisconsin, Nebraska	12	3447.00
WEST COAST California and Oregon	10	3961.60
NEW YORK CITY	3	3310.00
WASHINGTON, D. C.	1	

One member reports from the SOUTH WEST area that the salary at his particular university for the school year of nine months is $810. This figure needs no comment.

The rather high figure reported from the WEST COAST is due to two reports, one of which covers a full professorship at a California university and the other a Hollywood studio. These, of course, are unusual and the average, if these were not taken into consideration would be $3252.00.

Although New England is thickly populated with universities and libraries not one report has come from that section of the counry. The net result of this noble effort at gathering statistics has been fruitless and discouraging.

Anita A. Goldstein
for the Chairman

PROGRESS REPORT ON ACTIVITIES OF THE JOINT COMMITTEE ON LIBRARY EDUCATION

The Joint Comittee on Library Education of the Council of National Library Associations and its Subcommittee on Education for Special Librarianship met in the Harper Library of the University of Chicago, separately and together April 11, 12, 1952.

A most interesting discussion resulted from the Reports submitted by Mr. Edward N. Waters, Chairman of the Subcommittee. These Reports prepared by librarians in the fields indicated dealt with the needs for adequate education for librarians in seven subject disciplines, and the curricula for training required in each case. The subjects surveyed were law, journalism, music, science and technology, business, medicine, and the theater. Mr. Waters also presented interesting letters from various groups and individuals to whom the Reports had been sent for comment and criticism. It was decided to synthesize these comments and to solicit more before making recommendations. A survey of the library positions available in each subject field, will also be undertaken at once, and a progress report on the phase of the work is to be made at the next meeting, October, 1952.

Upon the invitation of the Board of Education for Librarianship, the Joint Committee heartily agreed to cooperate with it in a sample testing of the Standards for Accreditaion adopted by the American Library Association Council in July, 1951, and the Statement of Interpretation as it has been developed since that time, in the experimental application of these Standards to certain selected library schools.

Following a study of numerous comments sent to Dr. Maurice Tauber, Chairman of the Subcommittee which considered the Kavanaugh and Westcott Report, "A National examination as a basis for library certification; a survey of opinion" *Library Quarterly* 21:198-205, July, 1951, the Joint Committee on Library Education, went on record as being op posed to a national examination as a requirement for entering the library

profession, but agreed that work should be continued toward improving the standards and increasing the uniformity of examinations already being given at the State levels, for civil service examinations, or any other library examinations.

The Committee will also study the problem of re-defining special librarianship in its relation to the profession of documentalists, information officers, and archivists, and especially the requirements in training desirable as preparation for these professions.

Mr. Julius J. Marke, Chairman, Library of the School of Law of New York University, presided at the meeting. Others participating in the discussions were Mr. Edward N. Waters, Music Division, Library of Congress; Dr. Harold Iancour of the University of Illinois Library School; Mr. Scott Goldwaithe, Mr. Lester Ascheim, and Miss Frances Henne of the University of Chicago Library School; Miss Harriet Mac Pherson, Drexel Institute of Technology, Library School; Miss Mary L. Marshall, Tulane University Medical School; Dr. Sanford Larkey, Johns Hopkins Medical School; Mrs. Eileen R. Cunningham, Vanderbuilt University School of Medecine; Miss Eleanor Cavanaugh, Standard and Poor's Corporation; Mrs. Irene Strieby, Lilly Research Laboratories; Mrs. Florinel Morton, Louisiana State University Library School; Miss L. Marguerite Prime, American College of Surgeons; and Mr. Herman Henkle, John Crerar Library.

JAZZ COLLECTION OF PHONOGRAPH RECORDS PRESENTED TO NEW ORLEANS PUBLIC LIBRARY

Dr. Edward Souchon has presented his collection of historic jazz records to the New Orleans Public Library. The collection has been fully cataloged and was opened to scholars and students for reference use at the Milton H. Latter Library on May 19, 1952.

There are approximately 2,000 records, representative of jazz and folk music. In addition to the local material, countries represented include Africa, Haiti, Mexico, Venezuela, Brazil, Java, Sumatra, Bali, and Malaya. The collection represents Dr. Souchon's interest in tracing the evolution of jazz from its folk origins to its birth in New Orleans and through its subsequent development as a world-wide art.

Some of the items of particular interest in the collection, which is believed to be the largest public jazz collection in the nation, are the Library of Congress series of folk music, the Alan Lomax interviews with Jelly Roll Morton in twelve albums, and the records of local musicians and bands. These latter include the New Orleans Owls, Johnny Wiggs, Ray Burke, and Paul Barbarin.

Mr. Richard Allen has organized and cataloged the collection for the library.

Notes

DECEMBER

1952

SUPPLEMENT

FOR

MEMBERS

No. 21

WINTER MEETING

The winter meeting will be held in conjunction with the Music Teachers National Association, February 19-22, 1953, in Cincinnati, Ohio. Mrs. Alice Plaut of the Cincinnati Public Library is program chairman. Perhaps the date will allow devout MLAers to spend an uninterrupted Christmas and New Years with their families . . . . or had you *rather* spend it with fellow music librarians?

MUSIC LIBRARY ASSOCIATION

NOTES

SUPPLEMENT FOR MEMBERS

Editor, *ex officio*, Secretary, Music Library Association, George R. Henderson, Jr., Music Division, Public Library, Wash. 1, D. C. Assistant Editor, Melville J. Ostertag, Music Division, The Public Library, Wash. 1, D. C. Circulation Manager, Frederic Heutte, Music Division, The Public Library, Wash. 1, D. C.

DECEMBER, 1952 No. 21

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The Supplement for Members is issued on the same schedule as NOTES, i.e. quarterly in December, March, June, and September, by the Music Library Association, Inc., for its members on payment of their annual dues of $4:50. It reports the business of the Association, and is primarily intended for members. It can also be made available to non-member libraries whose charter prevents them from becoming members of the Association for $1.50 per year. Application for memberships or subscriptions should be sent to the Treasurer of the Association, Miss Mary R. Rogers, Music Library Association, c/o Music Division, Library of Congress, Washington 25, D. C.

The following reports and papers were read at the summer meeting in New York City. They are reproduced here for the benefit of those members who were unable to attend at that time.

REPORT OF THE WASHINGTON-BALTIMORE CHAPTER, M.L.A.

July 1, 1952

The Washington-Baltimore Chapters of the Music Library Association and the American Musicological Society held two joint meetings in the Spring, 1952. The first meeting was on March 19 in the Whittall Pavilion of the Library of Congress. Irving Lowens read a paper on JOHN WYETH'S REPOSITORY OF SACRED MUSIC, PT. 2, A NORTHERN PRECURSOR OF SOUTHERN FOLK HYMNODY. The paper was followed by brief business meetings for both organizations.

The second meeting, also in the Whittall Pavilion of the Library of Congress, was held on May 14, 1952. Professor Willard Rhodes read a paper on INDIAN MUSIC 1952 which he illustrated with musical examples. Again the session was closed with brief business meetings for both groups.

Respectfully submitted,

Dorothy A. Linder
Chairman, Washington-Baltimore
Chapter, Music Library Association

MUSIC LIBRARY ASSOCIATION MEETING

Saturday, Oct. 25, 1952
Garden Room, Huntington Hotel
Pasadena, California
2:00 P. M.

REPORT

Miss Helen Azhderian, Chairman of the Southern California Chapter of M.L.A., opened the meeting. After a brief financial report by Miss Marion Masarachia, secretary-treasurer, Mr. George Schneider, chairman of the Nominating Committee, recommended Dr. Walter Rubsamen, Music Dept., U.C.L.A., as chairman for the next two years and Miss Joan Meggett, L.A.P.L. (Art & Music Dept.), for secretary-treasurer. The motion was approved and carried.

Miss Azhderian announced that the list "Reference works in Music and Music Literature in five libraries of Los Angeles County" is expected to be available for distribution in January.

Dr. Robert M. Stevenson, Music Dept., U.C.L.A., spoke on his music research in Spain. The librarians there were cooperative, courteous and generally helpful. But he was impressed with the lack of personnel, reference tools, low budgets and difficult working conditions in this

country where there is such a wealth of material on Spanish music unavailable elsewhere.

Mr. John Riedel, doctoral candidate at U.S.C., spoke on "Music libraries in Germany today". He contacted 35 libraries in West and East Germany and in Austria and as a result was able to offer facts which may be of useful assistance to persons who undertake study of German musicological material. In particular, he spoke of the Director of the Hochschule für Musik in Berlin, Anne Rose Steffin, who will send a list of duplicates of the available holdings on exchange to any California library on request. We were very interested to learn that *Notes* is the most appreciated American music journal in Germany. It was found in all the music libraries visited in Berlin, Hanover, Hamburg, Cologne, and Frankfurt. Mr. Riedel learned from his experiences in Germany that important source materials may be obtained through non-profit microfilm department of the Free University — Berlin Dahlem.

Miss Margaret McDaniel, San José Public Library, reported from the Northern California Chapter of MLA. She announced that the biographical dictionary of Northern California composers is being brought up to date.

The meeting was adjourned.

Joan M. Meggett
Sec'ty-Treasurer

The Library of Congress' Newly Published List of Music Subject Headings

by

Helen E. Bush, Senior Subject Cataloger in Music And Art,
Library of Congress

It is with great pleasure that I can announce that the Library of Congress has at last published its list of music subject headings. Several times before its appearance has been imminent but only within the past few weeks has it been available to the public. The publication is 133 pages long — 143 with the introduction — 2 columns to the page. The volume includes all of the necessary references with a list of subdivisions at the beginning. All of the headings used for ML, MT and M items for which cards have been printed through June 1950 have been included. The headings have been devised to fit into a general dictionary catalog as have all Library of Congress subject headings. However, this does not exclude the segregation or adaptation of the music headings into a separate music catalog.

Music headings, like other Library of Congress headings, are based on the principle of specificity. Believing that the user of the catalog will go directly to the subject in which he is interested, we have tried to establish the precise subject headings under which he would look. There has been little difficulty with ML and MT material. The problem has arisen

in connection with headings for music scores. These are mainly subject form headings in contrast to true subject headings. The difference is illustrated in the headings *Sonata* and *Sonatas*: the first is a discussion about the form sonata; the second is a heading representing the music score itself.

A basic decision had to be made between form and medium. The choice was dependent upon two considerations: the needs of the users of the library and the size of the collection. In a library which serves performers principally, the choice would probably be to use almost exclusively the medium subject form heading. In a large reference, research, or even college library, probably the choice would be to segregate the material by form where possible. This is the course which the Library of Congress has chosen, using only those forms which are well defined. By preferring form to medium, the number of cards under medium headings is greatly reduced, thereby making more usable the miscellaneous material remaining under such headings as *Orchestral music, Piano music, Violin and piano music,* etc. Even though considerable material is segregated according to form, it remains closely related to medium by means of the reference structure worked out by the cataloger. For instance, we use: Orchestral music *see also* Symphonies; Piano music *see also* Sonatas (Piano), etc.

Form headings must be precise if they are to enable the user of the music library to find music in given forms, in certain media, or for specific numbers and kinds of instruments. This is particularly true for large libraries. This explains the reason why some Library of Congress headings sometimes seem unusually long. However, basic principles have been worked out in such a way that smaller libraries can adapt Library of Congress headings to their needs with little effort. The first element is the broadest approach. The heading becomes more specific as it continues. Thus, for small collections where generalized headings will suffice, the last part of the heading in many cases can be omitted without inconvenience to the user of the catalog. Thus, *Piano music* and *Piano music, Arranged* may be combined under the former. *Choruses, Secular (Men's voices, 4 pts.) with piano* may become *Choruses, Secular (Men's voices) with piano* — or even *Choruses (Men's voices)* thereby combining sacred and secular choruses for any number of men's voices, both accompanied and unaccompanied. These are only examples of what can be done to hundreds of other headings for a similar purpose.

As I said in the beginning, Library of Congress headings have been worked out for the general dictionary catalog. This does not mean that the headings cannot be adapted for a separate music catalog, although in the latter case some headings might require modification. The major groups which would need to be adapted are those under the heading *Music,* especially in those instances where it is followed by a subdivision, and those headings beginning with the word *Musical.* For this material the logical procedure would be to drop *Music,* or *Musical,* and file directly

under History and criticism, Instruction and study, and similar subdivisions, or in the case of such headings could be filed under the uninverted form, e.g. *Music, French* under *French Music; Music, Incidental* under *Incidental music.* Discretion in adapting headings should be used, however, as *Music as a profession* would file under its original form as would *Musical glasses, Music trade* and *Musical temperament.*

There are one or two things which I should like to say about the publication itself. Every music heading used on Library of Congress printed cards through June 1950 has been incorporated in this list. However, not every subdivision with every subject. We hope that we have incorporated enough subdivisions, however, so that there will be no ambiguity as to the type of subdivision which it is appropriate to use under each heading. As I indicated at the beginning, there is incorporated in the publication a list of subdivisions with examples of music subject headings under which they are used. I am in hopes that this will serve as a helpful tool. All new music subject headings which have been established since July 1, 1950 have been incorporated in the various supplements to the 5th edition of *Subject Headings used in the Dictionary Catalogs of the Library of Congress....* As fast as possible, I am copying these new headings into my own interleaved copy of Music Subject Headings and already there are enough additions to justify a revised edition before this edition is barely off the press! However, with all of the delays which we have encountered in getting out this edition, I fear that a revised edition is only a dream.

Another aspect of the publication which makes this distinctly a list of music subject headings is the way certain *see* references have been incorporated which in the general list of Library of Congress headings are subjects themselves. An example of this is: Hearing. *See* Music — Physiology; or Shorthand. *See* Musical shorthand.

There is one omission in the book which we all regret. It slipped the attention of all of those responsible for the publication — Mr. Haykin, Chief of the Subject Cataloging Division, Mrs. Quattlebaum, Editor of Subject Headings, and myself. We forgot to explain the meaning of the symbols and abbreviations which we have used. We hope that most of these are obvious. The omission was undoubtedly due to the fact that music subject headings had appeared in the 5th edition of Library of Congress headings and we overlooked the fact that in a separate list of music headings which is self-contained, an explanation would be welcome. For your benefit, *sa* stands for *see also; x* for a refer from *(see); xx* for a refer from *(see also).*

The paradox of all this is that while the Library of Congress in its Music Division calatogs does use the headings in this book for music literature and music theory, because it now has a classed catalog for its music scores, the headings developed for the M material are not used by us. These headings Constitute the majority of the headings in the book. They have been worked out and printed on Library of Congress cards for

your benefit. We have tried to visualize your needs when we developed them. We have tried to anticipate your reference questions and to help you locate your material as quickly as possiblbe. We hope that we have succeeded.

SIMPLIFIED RULES OF CATALOGING MUSIC

Presented by Mrs. Virginia Cunningham

[Instead of presenting a prepared talk, Mrs. Cunningham asked that the audience work out with her some principles of simplified cataloging. Her resumé of the points mentioned, and a summation not possible during the meeting because of lack of time, are printed below.— Ed.]

The audience was requested to name the elements essential to the description of a piece of music, thinking of the description as being adequate from the point of view of a searcher looking for music for performance. The following elements were named:

1. Title.
2. Name of composer and author of words.
3. Publisher. Date of publication. The latter was challenged on the basis of the music being the same no matter what the date of publication, and a real difference between editions being shown by another element. Difference in place of publication (e.g., London, Schott; Mainz, Schott) is apparently not important, but place is included in the examples because the imprint is not otherwise intelligible.
4. Collation. This element was challenged on the basis that the technical difficulty of a work rather than its extent is a primary consideration to the performer, and for this reason he would inspect the work, if seriously considered it for performance, and incidentally discover its extent.
5. Series. It was agreed that only subject series need be used, although there was a suggestion that publisher's series could be substituted for name of publisher.
6. Medium of performance.

Of lesser importance to the description, depending to some extent on whether the title was a distinctive one, are the following elements:

7. Duration of performance.
8. Opus and serial numbers.
9. Language of text when not shown by the title.
10. Notation not normal for a particular type of publication.

Using the essential elements given on the work itself, a brief and simple entry can be made for much music.

> The wind on the wold; [by] Ernest Walker,
> words by W. E. Henley, song for medium
> voice. London, Novello.

A basic entry of this type is capable of expansion in various ways. For example, notes could be added where required by the needs of any particular library.

Trio for piano and strings by Walter
Piston. New York, Cos Cob Press.
Score and parts.

A heading can also be added so that the card will fall into the pattern of catalog organization current in most American libraries.

Walker, Ernest.

The wind on the wold; [by] Ernest Walker,
words by W. E. Henley, song for medium
voice. London, Novello.

The fact that such a large proportion of music does not have a title distinctive to itself means that for such titles an additional element must be added for the purpose of bringing all editions together in the catalog. This is especially urgent in American libraries where many of the important works in the collection may have been published in other countries. The term "standard title" was applied to this additional element and the following proposition was stated: A standard title identifies and brings together in the catalog all editions and arrangements of a composition. The corollary is: A standard title is not used unless it serves one of these purposes.

For English-speaking peoples, the use of a standard title in English provides the most successful access to the music. During the meeting, the use of an English title was agreed upon for works having non-distinctive titles. It is further suggested here that the same principle is also true for works having distinctive titles. For example, an American reader will find *The chocolate soldier* in the catalog more readily than *Der Tapfere Soldat.*

In connection with the number of elements to be included in the standard title, two points of view were presented. The first held that the minimum number of elements necessary to identify the work be used. The disadvantages of this point of view are: (1) that sometimes backtracking must be done to add more elements in a standard title when another work of the same title is later received; and (2) that the reader is forced to read the whole card before he can be sure whether it describes the work he is looking for.

The second point of view held that it is more serviceable to the reader for all the identifying elements to be included at the beginning of the card. The disadvantages are: (1) if all the elements are given in some cases they must be given in all parallel cases, a costly method of cataloging because it forces the cataloger to perform a searching operation for a large portion of works catalogued; and (2) if the theory of not repeating

data once it has been stated is followed, the transcription of the title page will frequently be reduced to the imprint.

Obviously the meeting had time for only a quick survey of the problems involved in simplified cataloging of music. There were details not even touched on. However, several basic points which are applicable to many libraries were brought out:

a. That cataloging can be based on the publication itself without extensive searching being required.

b. That cataloging can be minimal and still present the necessary data for the user of the catalog.

c. That the cataloger has the responsibility of scrutinizing all the elements in the entries to be sure they are essential.

d. That the wide use of English in standard titles provides better service to the American library public.

PROCESSING IN A PERFORMANCE RIGHTS SOCIETY — Address by Noel Newman, given before the Music Library Association at the National Convention, Waldorf Astoria Hotel, N. Y. C. on June 30, 1952.

I want to thank the Convention Committee on behalf of the American Society of Composers Authors and Publishers as well as on my own, for inviting me to speak on a little-known internal procedure of the Society. May I express my thanks concretely to the music librarians seated here by being as brief as I can.

Fourteen million dollars is a lot of money! The importance of the performance right today is amply indicated by the fact that ASCAP received this sum of money this year from those who use music for commercial purposes. This great sum came from many sources, but only two of these are subject to a righly detailed analysis — radio and TV presentations, and symphonic and recital programs in the concert field. The object of the analysis is to ascertain the total number of performances and performance credits for our composer and publisher members represented on these programs. Since the surveys result in paying out monies, they must be accurately made. So important is the end result that the entire process is termed a "distribution". This is the process I am going to describe. If at times the information cited seems cold and excessively numerical, please hold up to your mind's eye the saddening remembrance of the poverty, illness and terribly young deaths of so many great composers of the past.

Basic material for the distribution is the program. Some 100,000 radio and TV programs come to us each year; this includes programs of recorded music as well as live performances. In addition, we receive about 3,000 symphony concert and 4,000 recital programs.

Incidentally, not all programs come in on paper. A recently begun project is studying a sampling of certain previously unsurveyed independent stations. This project receives 60 to 80 spools of wire recording weekly from our out-of-town offices. Each wire consists of an "air

check" of a 2½-hour broadcast period. These are "monitored" or analyzed by our staff, and the identified selections are typed on sheets and treated as regular programs. This new section lends a colorful touch to the office with incessant questions such as — "Is there anyone around who can understand this Lithuanian program?" and "Please come in and listen to a bit of this. I think it's Copland, but is it *Rodeo* or *Billy the Kid?*"

Three departments make the distribution — the Program Department (actually the Radio and TV Program Department), a very large one with eight well-defined sections each with its own supervisor; the Serious Music Department (actually the Symphonic and Concert Program Department), a new and rather small group; and the Tabulating Department, an International Business Machines installation of 21 machines. This includes 5 key punchers, 3 printers, 2 reproducing assembly punchers, 2 sorters, 3 collaters, 1 multiplier, 3 verifiers, 1 interpreter and 1 record posting machine.

Program analysis begins with a process called coding. This consists of matching each work on the program with our already existing file of performance records. At this point, works in the public domain are stricken from the programs. Since the I.B.M. machines, which will soon come into play, only understand figures, all of our records must have a numerical code — the titles themselves, the names of composers, authors and publishers,. and even the societies to which they belong.

The performance record card lists the title, the writers and publisher (s), copyright data and the performance credit shares involved. There are about 200,000 of these 8 by 5 cards in the Program Department and 15,000 in the Symphonic and Concert Department. They are housed in the Diebold Cardineer — a waist-high rotary file which revolves automatically to or from the user who pushes a button. Each Cardineer holds about 4,500 cards; there are 41 of them in the Program Department and 3 in the Symphonic and Concert Department. These files are arranged by title (as are most of ASCAP's files). To implement the files, we have photostated the cards and set up supplementary files by composer and also by publisher.

In the coding process, the title code number of each selection already in our file is applied to the same title on the program. Where the selection programmed is new to us, a research staff takes over and searches for copyright information, duration of performance (a very important bit of information to us!), the correct names of the writers and publishers involved, etc. A new performance record is then made up and assigned a title code number which can then be added to the program. Incidentally, our basic research tool is our Index Department — an immense file (by title) of copyright information compiled from the Office of Copyright's annual books and their more recent cards. If information is not present in this file, we call or write to the publishers and composers (and this

includes writing to foreign performing rights societies), and use various standard reference books. We find the Clare Reis, *Composers in America* and the Catalog of the Fleischer Collection especially useful because they furnish performance time.

A final step in research is membership work. We maintain a file of members of all our affiliated foreign societies, as well as our own. After checking the newly-made cards with this, we apply code numbers to each of the writers and publishers, and to the names of their respective societies. Last of all, the shares are determined and set down.

All of the programs with the added code numbers now go to the Tabulating Department, where an I.B.M. card is punched each quarter year. The following amazing quantity of fact goes on such cards: The network, period or quarter, month, day and year, serial number of the program, title-code number, type of program (night commercial, sustaining, recital), of stations involved, and the shares for writers and publishers. At the end of each quarter, these cards are sorted by title numbers and are printed. We call the listing "the detail". It's a completely numerical report showing all the information just listed for all the programs of that quarter and includes totals. The completeness of this list never fails to stun the inquiring ASCAP member.

Meanwhile, the new performance record cards come to the Tabulating Department and from them the I. B. M. master card file is prepared. This is a duplicate performance record file in the language of the machines. The master cards are matched up with the summary or total cards from the "detail" and a new card results, which will print the title and the names of the writers and publishers. From these cards come the quarterly statements which list under the name of a composer, lyricist or publisher all the information about his performances for the quarter. The summary cards are put aside and cumulated at the end of the year to make the yearly statement. A secondary product of this yearly report is the Foreign Distribution. Items on the yearly report which involve writers or publishers belonging to our affiliates abroad are segregated and printed up separately for each society.

This is the end of our rapid-fire glimpse of ASCAP's distribution mechanics. So many machines by I.B.M. and Diebold are now busily at work, that it is hard to imagine the days of hand-posted performance records and typscript statistical reports.

I'd like to conclude by changing from the expository to the hortatory. There is general recognition of ASCAP and its role by most commercial users of music. Even those who are less than enthusiastic recognize us, just as taxes are a universally recognized phenomenon. But ASCAP is still challenged in the concert field. Local sponsors of concert series continue to protest that they are not really "out for profits". Of course, his situation always ends up with the composer left outside the door in a fast drizzle. As John Tasker Howard put it pithily in a recent speech on the subject; ". . .and yet there is no suggestion that the printer who prints

the tickets and the programs should not be paid. The owner of the hall gets his rental fee, the fuel that heats the hall must be paid for, and I'm sure the janitor isn't working for nothing. Is the composer, then, the only man or woman who must donate his services, even though there could be no recital at all if he hadn't written songs for it?"

Music Librarians, by the nature of their work, are in close contact, even physical contact, with contemporary music — the scores pass through their hands each week. Not only do they have an objective ear attuned to the pulse rate of our musical culture, they are also, and can be even more so, active catalysts in the ferment of this culture. They are also an enlightened part of the great concert-going public. The success of ASCAP's campaign to license the recital field depends to a great degree on your cooperation and on your awareness of the issues. To you I address the plea, paraphrasing Arthur Miller's moving words — "Attention must be paid to our composers".

THE COMMUNITY ORCHESTRA AND THE CIRCULATING MUSIC LIBRARY

By Thomas E. Wilson, Chairman of the American Symphony Orchestra League Library Committee, delivered July 1, 1952 before the Music Library Association in New York City.

Mr. President, Ladies and Gentlemen:

I have the honor of speaking to you by virtue of my work as chairman of the Library Committee of the American Symphony Orchestra League, an organization dedicated to the task of developing, and stimulating the growth of Community or Civic orchestras in the United States.

This year marks our tenth year of existence and has seen the publication of a book by our very able executive-secretary, Mrs. Helen M. Thompson, entitled, "The Community Symphony Orchestra, How to Organize and Develop It." I am sure that this compilation of ideas will be a great help to libraries which are called upon for orchestral organization information and techniques.

We are indeed fortunate to have as our most helpful Library advisor, Miss Elizabeth Ohr of the Indianapolis Public Library Music Division. I understand that she is also treasurer of your mid-west regional organization.

The League Library Proper was instituted upon receipt of orchestral music from the bequest of the late Will H. Bryant, conductor of the Terre Haute, Indiana Symphony and an orchestral pioneer in the Mid-west. The private library of Dr. Robert Baron of La Junta, Colorado was also placed at the disposal on loan of league members, and Mrs. Thompson prepared and distributed the catalogues to our membership which represents some four-hundred of the seven hundred orchestras in the United States.

Shortly after these transactions occured, and at a National conference of our organization, the question of WPA orchestral music arose, and Mrs. Thompson agreed to take the matter up with the highest available Music Library Authority, and one as close to the government as possible. I need not tell you, of course, that your President, Dr. Spivacke was the victim of our plotting. After interviewing both Mrs. Thompson and myself, Dr. Spivacke led us to the happy conclusion that perhaps a meeting of minds of the Music Library Association and the League would be mutually beneficial. We appreciate very much your invitation to have us represented here and may I say now, that I hope we may enjoy a reciprocal representation from you, at our next National convention in Elkhart, Indiana, the musical-instrument capital of the world.

I should like now to discuss the basic or standard procedures used by most Community Symphony Orchestras in securing music for their programs. (1) Ownership of a small, select nucleus of standard, and modern works, which are to be used frequently. (2) Borrowing privileges from local or area institutions containing orchestral libraries. (3) Commercial Rental Libraries are used for material not often repeated, such as Concert, Choral, and Operatic works. (4) New works may often be had direct from the Composer. If the music from any of the sources mentioned is controlled by a Licensing Agency such as ASCAP, the fee must be paid, either on a single performance or season basis. (5) In cases where the music is unobtainable, we write the Philadelphia Free Library, where the fabulous Fleischer Collection is maintained!

The Case of the W.P.A. Orchestral music collections. (1) They were accessioned by certain Libraries for circulation and care, or retained by individuals and groups and used in the public interest. (2) It is deemed inadvisable to attempt to centralize the material for the reasons that the service needs to be localized in specific areas, and the value of the material in many cases does not exceed the storage and maintenance costs owing to the holders and protectors of it. Naturally, the League would welcome the custodianship of part of this music. However such Libraries as the Newberry in Chicago with the Illinois Project collection, have done exemplary work in servicing orchestras (Community, School and Military).

In contemplating the special Library problems of the Community Symphony Orchestra, some of the following come to mind because of their urgency: (1) The need of having the parts for six weeks instead of the usual four, because of the fact that for organizations scheduling weekly rehearsals, six rehearsals are usually required for adequate preparation for performance. (2) The need for catalogues of orchestra material available in the various libraries, with a tabulation of parts available. (3) Care of parts, a sort of occupational hazzard, since parts must be taken home for individual practice (4) Correct translation of the names of instrument parts sometimes poses a problem for library helpers, and English names stamped on the parts would help solve the difficulty. (i.e.

Corni, having no reference to the style of the music! and Tromba which is sometimes mistaken for Trombone etc.) (5) Packing and mailing service are also problems. The development of a light-weight adjustable carrying case will some day simplify matters for both orchestras and libraries.

Our Orchestras need and enjoy, the help offered by Libraries in making available, books, scores and recordings of compositions which are to appear subsequently on programs. While most people do not have the time to actually study enough to completely understand the music from the technical as well as the aesthetic, spiritual or entertainment aspects (as Howard Hanson so aptly told us last week), it does help many people to have some authentic literature and a faithful reproduction of the sound at their disposal.

What can the Orchestras do for the Libraries? (1) By all means give credit on programs and publicity to the Libraries for services rendered. (2) The Director of the Library should be appraised of the excellent work performed by the Music division, at appropriate times. (I plan to have this section reprinted in our League Newsletter, so that it may fall upon the right ears! (3) Use the fine services of the Library in a normal manner. I believe that regardless of the extra detail work thrown on the staff of the Library, there is a certain satisfaction taken in seeing an art-work in print marching off under the arm of a musician to take the stage and through the artist, inspire the souls of the listeners. It is the musicians duty to the people and the creators of art to play the great music, regardless of mechanical obstacles of any magnitude. (4) Assist the Librarian in selecting music, books, records etc., and deposit materials available for circulation through the library. (5) Cooperate with the Library in Music or Art Lectures, and Programs.

There has been a great deal of discussion concerning the relationship between Music Libraries and Commercial firms such as Publishers and Rental Libraries. Publishers depend upon a volume of sales for a realization of profit for operation and sheer business incentive. While the circulation of certain compositions from libraries in some cases will curtail the sales of that piece, it is more probable, providing the selection is of high quality and concert merit, that the borrowing organizations will want to have it on hand for frequent performances, and therefore increase sales many-fold. For example an orchestra may play four different series of concerts; Subscription; Youth; Pops; and Summer. Obviously, with limited rehearsal time available, the Orchestra will repeat some of the compositions, and in order to insure immediate availability of the material, ownership is imperative, and in most cases sound economic practice.

For works which are played only one season in three or four, it is more economical and quite satisfactory to rent the score and parts. The same holds true for Operatic and large Choral Works.

In many cases, Rental Firms and Publishers hold material which is not available elsewhere, and one must meet their terms or not enjoy the

performance of that particular segment of the Repertoire.

There are some Projects in which the League and Librarians might join. (1) The compilation of a loose-leaf catalogue of all available orchestra material, with complete information concerning the music parts, Rental, purchase etc. Something akin to the fine Smith Saltonstall book published by your Organization. (2) Publication of the list of orchestral music Libraries in the League Newsletter. (3) Development of the latest scientific inventions into practical units for use by orchestras and Libraries, (Micro-film; score projects, television application etc.) I have always wished that it were possible for all of the players to see a reduction of the score as well as their own part in order to increase their knowledge and appreciation of the music. (4) Exchange ideas in the columns of our Official organs. (5) Help provide programming ideas and services, which are the life blood of the musical art.

In conclusion may I say that the orchestras of the Nation salute you for your tireless, selfless and unsung work in "Keeping Us in Notes"! Thank you.

THE SYMPHONY ORCHESTRA LIBRARY

By JESSE C. TAYNTON

Librarian, Philadelphia Symphony Orchestra

I have given a lot of thought to what you would like to know about an orchestra librarian and have come to the conclusion that the best approach would be to divide my speech into two sections. First, I will briefly touch on the fundamental duties of an orchestra librarian. Then I will go into the actual building of a concert and the part that the librarian takes in the building or evolution of a concert.

Before discussing the duties of the orchestra librarian, I would like to quote Mr. Erich Leinsdorf, conductor of the Rochester Philharmonic Orchestra, from a brief description he gave of an orchestra librarian —

"According to the various temperaments and different demands of conductors, the task of orchestra librarian can be easy or it can be sheer purgatory. In some orchestras the librarian merely places the folders on the stands and spends the remainder of the day doing other things. To me the librarian has always been the most important time saver, whose work and task it is to prepare the various parts of the orchestra in such a manner that the entire rehearsal time can be devoted to actual playing and improving the performance rather than to the correction of errors and writing in of cuts and changes.

"For instance, there will arrive from the publisher the full material for a complete opera one month prior to a performance of — not by any means the full work or even an act thereof — but possibly of an orchestral suite devised by the conductor from portions of each act in the opera. It thereby becomes the librarian's unenviable task to mark

some sixty odd parts in such a way that all cuts and transitions may produce the sequence of a suite to be played by every member of the orchestra without hesitation and without doubt or mistake. This involves hours on end of marking, patching, pasting, and inserting paper clips. following the scheduled performance, the material is expected to be returned to the publisher looking more immaculate then when it arrived, and the cleaning process must not be delayed lest the rental fees be doubled for holding the material over the appointed period."

Now as to the prerequisites of a good orchestra librarian. First he must be a thorough musician, preferably one with a working knowledge of the orchestra instruments. A command of harmony, counterpoint, theory, basic composition and orchestration is necessary. Third, he must be a fair copyist. Fourth on the list I believe I would put the word "librarian". Although an orchestra librarian is not a librarian in the true meaning of the word, he must have a basic knowledge of library procedure. Next he must be a filing clerk, shipping clerk, and bookbinder. He must have a working knowledge of the different methods of music reproduction, such as photostating, offset printing, B & W, Ocylyte, etc. Last but not least, the orchestra librarian must many times be a mindreader.

As you can see, the good orchestra librarian must be a Jack of all trades, and this, at least to me, is one of the most interesting and fascinating positions in the music profession today.

Let us look now at the fundamental duties of the orchestra librarian in the order of their importance. First, he must have the correct music in the folders for rehearsals and concerts and the correct scores for the conductor. Second, the bowings, cuts and any orchestration changes the conductor desires must be put into the parts. Third, rehearsal numbers or letters must be in the score and parts. Fourth, the parts must be in as good repair as possible. Last, after the concert, the folders must be broken down and the music returned to its proper place, either to our own library, a rental library or to a soloist.

I would like to go on now to the actual building of a concert. I am sure that all of you have attended many orchestra concerts. I hope many of them have been to concerts by the Philadelphia Orchestra. I am not sure that you realize the work and preparation that goes into the building of one of these concerts. It might interest you to know that at the present time (July) I have more than half of the programs for our next season and before the season opens I will have practically all of them.

The actual selection of the compositions to be played is in the hands of the conductor who uses various methods of choosing them. First the standards, Bach, Beethoven, Brahms, etc. are interspersed throughout most all of the concerts of a season. Second, the requests from the public, manager, board of directors, agents, etc. must be reckoned with. Next, some programs must be built around a particular soloist. Next,

and less frequently, are interspersed the works of the so-called "semi-modern" group such as Ravel, Debussy, Stravinsky, etc. Last and least frequently are chosen the works of the modern or contemporary composers. The conductor uses various methods of selecting the latter works. He may hear the work in another concert, recording or broadcast. He may choose a work from one of the hundreds of contemporary scores that a conductor always has on hand or it may be a request from a recording company that wishes to record a particular work. These works are usually programmed before a recording session to facilitate the recording.

Let us assume now that the program is set. The next step is for the librarian to find the music. The standards are no trouble since the large orchestras have most of these in their own libraries. The soloist also offers little trouble to the librarian since it is the custom in this country for the soloist to supply his or her own music.

It is with the moderns that the librarian runs into trouble, since most of these works are available only on a rental basis. There is no central or main catalogue to which you can refer for rental material. This may mean endless paging through catalogues of various publishers or correspondence with other librarians. At times it is found the work will have no publisher and will be found in manuscript form in some obscure place.

Assuming that the music has been found the next problem is the rental fee for which there seems to be no standard rate. This will vary with different publishers and according to the popularity and availability of the particular composition.

Now that the program has been O. K'd. and the music found, the next thing is to get the scores to the conductor. These he studies and marks in his own way. Bowings, Phrasings, dynamic balancing, changes in orchestration and as much of the conductor's interpretation of the composition as can be put in writing is put into the score. It is then returned to the librarian.

The librarian must then get the orchestra parts. The next problem is that there are never enough parts, unless the composition is scored for an exceptionally large orchestra. Our orchestra, as do most of the large orchestras to day, does quite a bit of doubling in the winds. Since the days of the early symphony orchestras, the string sections have increased both in size and in quality of sound. This has led to a need for augmentation in the winds. Consequently, the librarian must secure more parts.

Some publishers will supply as many parts as are needed, but unfortunately these are in the minority. We are very fortunate in Philadelphia in having at our disposal the Fleisher Collection of The Free Library of Philadelphia which is, I believe, the largest collection of orchestra music in the world today available for public use. This collection is also at the disposal of any reputable musical organization in the country. Music from this collection is available only if unobtain-

able through the usual sources. No marks of any kind may be put into the parts, and they must be returned in good condition.

Sometimes, however, it is desirable to have these extra parts in our own library. These must be photostated or made by the librarian himself. Incidentally, I have my own photostating equipment for emergency use.

Then we come to the other extreme where there are too many parts. Many composers live or have lived in a dream world. Their genius is not to be denied, but their practicability in composition was often lacking. For the most part they composed at a piano or at a desk, but very seldom in front of an orchestra. They may have a wonderful idea which requires five flutes or seven trumpets. This is fine for the composer, but it offers a monetary problem to the orchestras which must be counteracted. For instance, we may plan a tour on which this particular composition has been selected by one or more cities. It would not be practical for us to carry six or seven extra men with us for one or two concerts. Hence, it becomes the duty of the librarian to see that some kind of condensation of parts be made, or better still, a more efficient or practical integration of parts so that the same composition can be played by a smaller orchestra with the same effect.

These changes, augmentations, or condensations in the parts offer the librarian many problems. For instance, how to get eight bars of music into the second flute part when he has eight bars rest in one half inch of space. Sometimes it means copying a whole new line or a whole new page.

After this has been completed, the next step is to give the first violin part to the concertmaster. He then adds any bowings that he may wish to put into the parts. The same procedure then takes place with each of the other principal string men.

We are now ready for the first rehearsal of this particular program. The conductor has had the scores again and has perhaps changed his mind about several points. He may arrive forty-five minutes before the rehearsal call time with two hours of work for the librarian to put into the parts before the down beat. This is one of the things which makes a librarian's life interesting.

The rehearsal then begins. The standards are usually rehearsed with no difficulties. The same usually applies to soloists, with the exception of vocalists. Too many of them are totally unfamiliar with the orchestrations, key signatures, cuts, etc., and present a problem to both conductor and librarian.

I usually stand beside the conductor during the rehearsing of a new composition to take notes on any changes or reinforcings that are needed. Conductors such as Dr. Ormandy usually have a much more thorough working knowledge of orchestrations than most composers. Many effects can be greatly improved by the addition of an oboe here or a flute there. Here many times the art of mindreading comes in handy. The orchestra may be blasting away triple fortissimo when the conductor

whispers to the librarian — "Double the flams with the cadishes at this point."

Assuming now that the rehearsals and concert or concerts have been successfully completed, it is now the duty of the librarian to take out any changes that he has made in the parts and save them. The parts must then be returned to their respective places. All of this has been going on while you are preparing for the next week's concert.

These are the most important duties of the orchestra librarian. There are others, such as keeping the music in good repair. In reference to this subject, I would like to advise against the use of any of the "Scotch" type tapes for repairs. A tape such as Permafilm or a similar tape is preferable. I will not go into detail as to the best methods of reproduction, since information on these is readily obtainable.

TERMINOLOGIES OF AUDIO AND CERTAIN RELATED ARTS

An address delivered by R. D. Darrell at a meeting
of the Music Library Association, 30 June 1952

Ladies and gentlemen — or should I say: peasants, squares from Delaware, and poodle-cut longhairs... cats and vipers (if any)... and of course hi-fi fen... [I'm sure you all realize, from your close study of stf fanzines, that fen has become the currently accepted plural of fan.]

My first text for this afternoon surely is familiar: "When *I* use a word," Humpty Dumpty said, in rather a scornful tone, "it means just what I choose it to mean — neither more nor less."

"The question is," said Alice, "whether you *can* make words mean so many different things."

"The question is," said Humpty Dumpty, "which is to be master — that's all!"

But my second, more recondite text, is taken from that *non*-Book-of-the-Month-Club dividend, *The Meaning of Meaning*, quoting the Bubis of Fernando Po:

"Let us get nearer to the fire, so that we can see what we are saying. . ."

Our scene is set, of course, on The Stroll in the Big Apple, where I've just run across an old record-manufacturer friend, who strikes me as strangely dejected and scraggy, — looking salty enough indeed to refuse grass to a horse in a concrete pasture.

"What's the pitch, Mitch?" I demand. "You're actin' like Jack the Bear, but nowhere, and his brother No Fu'ther! Gettin' set to join the bird family . . . or goin' back to pushin' the gauge? . . . Come on Buddy Ghee, it's for free! Tell a green man somethin' . . . give it up tough, you've had it long enough!"

[*Now, whether or not you can collar the jive, try to play hip — and dig this sad story.*]

Man, man, ain't nothin' to it, just here! Push came to shove and I've had to ditch my indie diskerie. I've taken a bath and now I'm takin' the

veil. I'm outta the bisquit biz for keeps and leavin' it to the birds. . . Slicin' platters nowadays is goin' but nowhere to cloudville!

You remember that after I started clickin' with my pop orks, I was hyped by the caviar set into inkin' a bigtime combo with some of the best trench unionist sidemen in the Apple? Well, the first platters we slice sound aces to me — sure oke fodder if not boffs. But my slipstick headman has news for me: the tapes are gassers, for sure, but the transfers (both LP's and optional-center 45's) are strictly funky... Don't lose 'em, says he. . . the only exit from this fraughty issue is cuttin' the acetates ourselves.

Get me a coupla Scully lathes, with overhead margin-control variable-pitch screw, fluff blower, feedback cutter head with heated stylus, and some lateral equalization to kill the tracing distortion. Oh, yes, and of course some real hi-fi monitoring gear. With my know-how, that's all we need to fracture the golden-ear hipsters with something crazier than any HMV T T, FFRR, or FDS side to date!

Well, one o.o. told me all this wasn't for coppin' a deuceways or so, but for handfulls of G's. . . and while I haven't got fishhooks on my poke, I *was* troubled a bit with the shorts, for the b.r. had been strictly two's and fews so far. Irregardless, I was willin' to bust my vest . . . and after I'd dug up my last stash, I conned the downtown end into lettin' me wear the green.

Actually, I just don't pick up what's goin' on, but I couldn't pay an in-front fly guy like this no rabbit. . . (and I didn't want him to label me either stinchy or unbooted). . . so I play hip to his hype and let him have a ball for himself. For I must say that he had the righteous spiel and really lays the skullbuster . . . and so I talk behind him all the way.

And once I'd really latched on to his wig-grigs, I had to admit his new monitoring system at least was the real hi-fi McCoy.

It sounds out of this world, *he explains*, because we've mixed monkeying around with coaxes, or any two, three, or four-way speaker setups with l-c dividing networks... nor any bass-reflex enclosures or labyrinth baffles... and especially no R-J or FAS Johnny-one-note-bass woofers... His exponential-horn tweeter and folded-horn-enclosed woofer are driven separately by twin 500 cps) is done way up in front with 3-section, high-impedance, high-and low-pass r-c nets.

The amplifiers have an r-c filtered power supply (no chokes at all!), positive biasing on the a-c heater lines, a split-load or cathodyne phase inverter stage, *etc.... but the real novelties are*: First, the elimination of high-signal-level rectification effects by feeding the screens of the beam-power output stage directly from a voltage divider string from B plus to screens to cathodes to ground [*a Screguron circuit he calls it*], and eliminating the usual time constant here by omitting the conventional by-passes — thus providing superior transient response as well as helping the feedback to obtain better differential balancing in the push-pull circuit.

Second, we get optimum source-sink-impedance matching by massive feedback, directly and resistively coupled over two stages only (omitting the output transformer from the loop). . . thus obtaining near-critical damping, practically zero output impedance and constant voice-coil voltage all over the working range.

With all this, the usual Williamson phase-correcting network isn't needed at all... there is no risk of either ultrasonic oscillations or motorboating... and the response not only is as flat as your hat over the range of interest — but slopes off at either end no steeper than 6-db-per-octave... thus going out to at least 200 kc and down to a fraction of a cycle before crossing the zero-gain line. And of course, the I-M (to say nothing of the harmonic) distortion is absolutely negligible even when running wide open, while the total system noise is at least 90 db bellow full-load output.

The pre-amp, too, is no zero-bias junk, but paired pentodes with turnover provisions in the feedback loop, plus low-impedance cathode-follower output feeding the 500-ohm line to the main amp. A calibrated attenuator (we found we didn't need any Fletcher-Munson loudness compensation) is inserted in this line and can be cranked up to full gain without any danger of overload. The turnover controls (needed, as you know, to compensate for the constant-amplitude end of the recording characteristics), plus the high-frequency de-emphasis net at the first grid, provide versatile equalization choices: an exact AES reproducing curve, of course, and exact (at least plus-or-minus one db) compensation for the standard LP characteristic (which is like the NAB curve, except for the flattened-out low end) and also the high turnover of the RCA Victor LP's and 45's.

Then, of course we had a viscous-damped arm for perfect tracking ... variable reluctance cartridges with diamond styli... and a Rekokut rim-driven table... Plus Nemo provisions for any remote sessions... and for off-the-air checks, we had an Armstrong-circuit FM tuner (no Seeley-Foster ratio or Fremodyne super-regen detectors for us!) with two limiter stages ahead of the discriminator and two r-f stages up front, and naturally AFC...

[*I won't quote him on the test gear for all this, except to say that the benches must have been packed with 'scopes, oscillators, transmission-measuring sets, wave analyzers, bridges, VTVM's, and assorted black boxes.*]

My troubles came in spades. When we finally get white-labels of the new cuts, pieces with real heavy overcoats, and invite some golden-ear crix and AES boys to their preems on the new system. That was a clambake, a real bringdown!

The big Klipschorn picked up turntable rumble and wow that never had shown up in stroboscopic checks... and in some slicing there even was a touch of "built-in" power-line hum... The transient response was so clean that tracing distortion we hadn't caught before hashed up the inner

grooves... There seemed to be indications of some tape flutter too on sides featuring the 88... a coupla the boys claimed the tape heads hadn't been lined up perfectly... and all in all even I started to jump stink a bit!

Of course the overall sound wasn't really dirty: there was no actual overloading or hash-up... certainly no thumps when the signal hit bottom... and I'll guarantee there was no crossover garble, speaker hangover, birdies, or cone-break-up... and speech came through free from any caw and yap...

But some of the fusspots claimed that while the highs were crisp rather than hard, they might be a bit brittle and wiry at times. They granted that in general the whole spectrum was reasonably well balanced and free from bulges and scoops, the acoustic response curve (even if we didn't have any anechoic-chamber checks) surely wasn't sway-backed, had no bad shelves or holes, and the high end rolled off gracefully. But they sneered that the studio's ambient acoustics were strictly 8-H... there were bad standing waves and resonances in our listening room... and the original takes had bits of hash and fuzz... In one rather spitty piece of program material, even I thought I could detect the whisker at the main peak.

Where Maxwell's liveness factor had been correctly estimated in the studio, the reproduction had terrific detail presence and rapport, entirely free from either rain-barrel or hole-in-the-wall effects. For me, too, the system produced absolutely no listener-fatigue ... but neither I nor the C. E. could tighten the sometimey crix... They remain briny no matter what they heard. They couldn't see for lookin' and doublebanked to tell me we were getting but nowhere unless we junked the lot and shifted over to a completely binaural, stereophonic system!

Then, as if all this hassle about hi-fi quality wasn't headache enough, every one of my platters turned out to be strictly turkey-yocks from most jocks and even the freebie d.j.'s wouldn't respond to heavy payola... The gramophile connoissewers yakked about my liners having the wrong K numbers for Mozart, and wrong L numbers for Scarlatti... And when my a & r man didn't land a single no. 1 plug, he blew his top completely and goofed off...

And to top that, the li-berry sends over a coupla hincty corn-balls squawking about the lack of discographical disa and data! Their preparations department had tdouble jet-cataloguing because my label copy didn't conform with the phonodisc code... They couldn't find right filing titles for some of my coolest gut-bucket items... Was the approved subject-heading Bop, Be-Bop, Re-Bop, or Rip-Bop?... How could they establish the ork sidemen's names (some of my top 88ers, lip-splitters, and skin-beaters!) on a no-conflict basis?.... They were still mumbling in their beards about analytical and added entry tracings, classmarks, and cutter numbers, when I firmly told 'em I didn't dig no gumbo ya-ya like that and gave the office to my secretary to toss them out...

That was the last straw for me: I knew the water was on and boiling for sure... So, now, does any sucker wanna buy an indie diskerie practically cuffo?

For me, the only tab I know of now is to take low and cop a slave with the yarddogs in TV — even if I don't know snow from shutters, a ghost from a womp, or my raster from a grounded grid! At least it's straight pop-corn biz and the stix'll never nix hix pix here. Why, they tell me there's at least fifty million city and village videots waitin' to be taken, and man, I'm for that!

But as of right now, I'm beat, flat on my Daniel with not even a roach in my poke. And I've just *gotta* raise some of the green stuff with the dead men's pix, for — I'm givin' it to ya straight as a dial — I've got family troubles, too, but bad. With all my headaches I gotta have a d j son too! He isn't on the weed, I admit, never has been picked up d&d, and doesn't mess around weaving the four f's about my jailbait pigeon... It's much worse! He wants to go to college yet... and what for? To learn to teach *English* already! Man, I've got a hot flash for him: there's no future in that, but natch!

ACKNOWLEDGMENTS

For conventional termination of my strictly synthetic contribution to your semantic enlightenment, I must acknowledge my deep indebtedness — on the cant materials herein — to that memorable autobiography of a true cat and gauge-pusher, *Really the Blues* (Random House, 1949) by Poppa Mezz Mezzow in collaboration with Bernard Wolfe. Also, to Arnold Shaw's "The Vocabulary of Tin-Pan Alley Explained", published first in *NOTES* for December 1949 and later (as *The Lingo of Tin-Pan Alley*) in booklet form... and in smaller part to *Show Biz*, by Abel Green and Jow Laurie, Jr. (Henry Holt, 1951) and the second Supplement to H. L. Mencken's *The American Language* (Knopf, 1948)... and of course to those highly pertinent serial publications, *Variety*, *Billboard*, and *Down Beat*...

The audio jargon sections of my paper borrow many sound-quality adjectives from Dr. Vincent Salmon's "Imagery for Describing Reproduced Sound," originally a paper delivered at the 33rd meeting of the Acoustical Society of America, May, 1947, later published in the August & September 1950 issues of *Audio Engineering* magazine. The description of the monitoring system is lifted, quite straight as a matter of fact, from an article, "40-db Feedback Audio Amplifier" in *Electronics* for March 1952, by Drisko (the designer) and myself.

[*EDITOR'S NOTE*: The views expressed in this article are not necessarily those of THE SUPPLEMENT — we think. Furthermore, we are going to take the printer's word for setting the correct type — we can't face proof reading it. But we do hope you enjoy reading it as much as we enjoyed hearing it read by Mr. Darrell last June.]

TOSCANNI BROADCAST RECORDINGS

A friend of the Music Library Association has written asking assistance in locating a collection of recordings made from the broadcasts of the New York Philharmonic Symphony through CBS for the following dates. If any are available, please send list, etc. to the secretary.

March 12, 1933 — Franck, Ravel, Respighi; April 9, 1933 — Beethoven - Symphony No. 5 and No. 6; April 16, 1933 — Beethoven - Symphony No. 7, etc.; April 23, 1933 — Beethoven - Symphony No. 8 and Piano Concerto No. 5 (Horowitz); March 11, 1934 — Beethoven - Missa Solemnis; April 15, 1934 — All Wagner; April 29, 1934 — All Wagner; March 10, 1935 — Brahms "A German Requiem"; March 17, 1935 — Brahms - Symphony No. 3 & Piano Concerto No. 1 (Horowitz); April 28, 1935 — Beethoven - Missa Solemnis.

List of any other recorded programs will also be appreciated.

CINCINNATI MEETING

Last minute word from the Program Committee for the joint MLA-MTNA meeting February 19-22, gives the following program, subject to changes:

FEBRUARY 21st

12:30 p.m. Luncheon, Netherland Plaza.

2:00-4:00 p.m. Business Meeting, Netherland Plaza.

FEBRUARY 22nd

2:30 p.m. Joint MLA-MTNA General Session: Subject: The Music Library: "The Private Music Teacher and Music Library". Mrs. Alice S. Plaut, *Head, Fine Arts Department, The Public Library of Cincinnati & Hamilton County.*

(Discussion panels for each of these subjects will be named later.)

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Compiled by Dorothy A. Sharpe, Violet E. Lowens, Melville Ostertag and Mary R. Rogers.

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MUSIC LIBRARY ASSOCIATION

NOTES

SUPPLEMENT FOR MEMBERS

Editor, *ex officio*, Secretary, Music Library Association, Helen Joy Sleeper, Music Library, Wellesley College, Wellesley 81, Mass. Assistant Editor, Melville J. Ostertag, Music Division, The Public Library, Washington 1, D.C. Circulation Manager, Frederic Heutte, Music Division, The Public Library, Washington 1, D.C.

June, 1957 No. 24

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The Supplement for Members is issued on the same schedule as *NOTES*, i.e., quarterly in December, March, June, and September, by the Music Library Association, Inc., for its members on payment of their annual dues of $6.50. It reports the business of the Association, and is primarily intended for members. It can also be made available to non-member libraries whose charter prevents them from becoming members of the Association for $1.50 per year. Application for memberships or subscriptions should be sent to the Treasurer of the Association, Miss Mary R. Rogers, Music Library Association, c/o Music Division, Library of Congress, Washington 25, D.C.

I. CINCINNATI MEETING, FEBRUARY 21-22, 1953

P R O G R A M

Saturday, February 21

12:30 p.m. Luncheon. Netherland Plaza Hotel, Parlor AB.

Speaker: A.B. Barksdale, Supervisor of Music, Toledo Museum of Art.
"The Philosophy of Arranging Music Exhibitions"*

2:00-4:00 p.m. Parlor AB.

Annual Business Meeting.

Sunday, February 22

2:30-3:30 p.m. Netherland Plaza Hotel, Hall of Mirrors.

Joint Session, Music Library Association and Music Teachers National Association.

THE MUSIC LIBRARY

1. The Private Music Teacher and the Music Library.
   Mrs. Alice S. Plaut, Fine Arts Department, The Public Library of Cincinnati and Hamilton County.
2. The Music Library in the College School of Music.**
   Richard M. Murphy, Oberlin College.
3. Panel Discussion.

ANNUAL BUSINESS MEETING

The meeting was called to order by the President, Harold Spivacke, at 2:30 p.m. A letter of resignation from George Henderson, Secretary, was read and accepted with regret. Mr. Spivacke appointed Alice S. Plaut to fill the unexpired portion of Mr. Henderson's term. The reading of the minutes was dispensed with.

The treasurer's report was read. It was announced that the Financial Committee (Ennis Davis, Chairman, George Schneider, and Leonard Feist) planned to meet in Washington with Messrs.

* See the article by Mr. Barksdale entitled: "On the Planning and Arranging of Music Exhibitions" in *Notes*, September, 1953, pp.561-569; also *cf.* mention of the Toledo Exhibit in *Notes*, March, 1953, p.228.

** Mr. Murphy's paper was published in *Notes*, September, 1953, pp.537-545.

Spivacke and Hill to draft a workable budget. After some discussion of *Notes* and other expenses, the treasurer's report was accepted.

Reports were received from the Orchestra Library Committee, the ALA Council, and the Committee on Thematic Indexes. It was moved and seconded that Miss Sleeper continue as Chairman of the last named committee. The motion was carried. Mrs. Cunningham reported that the Joint MLA-DCC Cataloging Code Committee had completed its work and asked to have the committee dissolved. Agreed.

It was moved and seconded that the Association set up a Committee on Classification and Cataloging. The motion was carried.

Miss Morsch discussed the plans of the Library of Congress for cataloging phonorecords and issuing a catalog of music and phonorecords. Mr. Angell discussed three different plans for developing a subject heading scheme for music at LC.

The tellers announced the election of Vincent Duckles, Vice-President, Mary Rogers, Treasurer, and Harriet Nicewonger and Philip L. Miller, Members-at-Large.

The meeting adjourned.

Alice S. Plaut, *Secretary*

News from UNESCO: Inter-American Music Center Established

The Inter-American Music Center has been set up at the Pan American Union in Washington, D.C. to stimulate exchanges between composers from nations in the Western hemisphere. In the past few years, many efforts have been made to break through the isolation which surrounds musicians in the New World. The works of many accomplished artists are often little known beyond the borders of their homelands. Since last April, the IMC has been engaged in planning activities which will bring together musicians from all over North and South America and stimulate interest in their works. The overall aims of the organization are to establish centers for the distribution of music, encourage research and exchanges in the area of folk music, support inter-American music festivals, study copyright problems in the field of music, and develop more contacts between music organizations in the various countries.

The Center will elect its permanent officers at its assembly in Mexico this year. Officers will be elected from a slate of candidates submitted by the National Music Councils in each country of the Americas.

II. LOS ANGELES MEETING, JUNE 26-28, 1953

P R O G R A M

Friday, June 26

10:00-12:00 a.m. Biltmore Hotel.

1. The International Association of Music Libraries. Richard S. Hill, Music Division, Library of Congress.

2. Unusual Music Library Holdings and Recent Musicological Publications on the West Coast.*
   Walter Rubsamen, Music Department, University of California at Los Angeles.

3:00-5:30 p.m. Trip to United Productions of America, Cartoon Studio, Burbank.

Film music demonstration and discussion.

Films: Tell-Tale Heart; Madeline; Gerald McBoing-Boing; Gerald McBoing-Boing's Symphony.

Composers: Boris Kremenliev, David Raksin, Ernest Gold, Gail Kubik.

7:00 p.m. Banquet at the University Club.
Speaker: Lawrence Powell, Librarian, University of California at Los Angeles. "The Way It Sounds To Me."

Saturday, June 27

9:00-12:30 a.m. Biltmore Hotel.

1. The Development of Research Collections of Music Source Materials on Microfilm in American Libraries. Vincent Duckles, Music Library, University of California at Berkeley.

2. Southern California Resources in Music and Music Literature.
   Helen Azhderian, Reference Library, University of Southern California.

3. Business Meeting.

4. Music in the Southwest.
   Howard Swan, Music Department, Occidental College.

* An adaptation of Dr. Rubsamen's paper was printed in *Notes*, September, 1953, pp. 546-554.

2:00-5:00 p.m. Trip to the Henry E. Huntington Library and Art Gallery, San Marino. Exhibit of Rare Music and Music Literature.

7:00-10:00 p.m. William Andrews Clark Memorial Library of the University of California. Exhibit of Baroque Music and Music Literature.

Concert of 17th and 18th Century Music by Members of the Renaissance Music Society (U.C.L.A.) and Participants in the Baroque Music Festival, (U.S.C.), Alice Ehlers, Festival Director.

Sunday, June 28

10:00-12:00 a.m. Hancock Auditorium, University of Southern California.

1. Demonstration of Educational Television.
   Ivan Campbell, Director of Tele-Communication at the University.

2. History of Music Printing.
   Pauline Alderman, School of Music, University of Southern California.
   Ernest Gottlieb, Book Dealer.
   Gordon Holmquist, Printer.

BUSINESS MEETING

The business meeting was called to order by the President, Harold Spivacke, at 11:30 a.m. on Saturday, June 27th, in Conference Room No. 5 of the Biltmore Hotel.

Mr. Spivacke asked Ethel Louise Lyman, as the only charter member present, to give a short talk on the organization of the Music Library Association in 1931.

Edward Colby read a letter from Jay Allen suggesting a "PTLA for Music" - a volume, or possibly two or more volumes, which would contain the complete catalogues of music publishers bound together. Major problems might be concerned with securing the interest of publishers to furnish and print their catalogues in format of the same size, and with the eventual adding of an index. It was voted that Mr. Allen be appointed chairman of a committee to investigate this matter.

Excerpts were read by Vincent Duckles from a letter received from William Lichtenwanger, MLA's representative on the Committee for the Preservation of Cultural and Scientific Resources, and also from the draft, prepared by Scott Adams, of a proposed plan for long-range action by libraries for preservation of resources in the

event of atomic bombing. "To provide for continuing defense after attack, for rehabilitation, and for the preservation in original form of literature making up our cultural heritage, 'shadow' collections should be developed. These collections, dispersed in relatively safe areas, would be based on selected minimum essentials, would contribute to regional library development, and would be centers of library communications systems. From their inception, they would be providing current service, and would have economic reason for existence." In the ensuing discussion, Mr. Spivacke pointed out that in World War II the Library of Congress moved much of the library to a variety of less strategic places in the country. Mrs. Nicewonger questioned the practical use to which such a "shadow" collection could now be put. Mr. Reese suggested microfilming important acquisitions. It was then voted that local chapters assess their source materials and suggest which items they would want preserved.

The question of raising dues for membership and for subscription to *Notes* was next considered, in the light of the Association's present lack of funds and the rising costs of printing. It was voted to recommend a constitutional amendment which would raise membership dues to $6.50 and subscriptions to $5.00. Mr. Rubsamen suggested that newsstand sales might be increased, following the lead of music and book stores such as G. Schirmer and Carl Fischer in New York, and Paul Elder's in San Francisco, which carry *Notes* now. Mr. Hill reported an increase in subscriptions since the inauguration of the "Cumulative Index of Record Reviews." Because of the difficulties involved in amending the constitution, it was moved that a committee study the relationship between constitution and by-laws, so that such procedures and policies could be changed more easily than by constitutional amendment. This motion was passed.

A report from the Committee on Locating Orchestral Material, of which Elizabeth Ohr is chairman, was read by Mr. Spivacke. The report urged the cooperation of MLA members in answering a forthcoming questionnaire designed to collect information concerning libraries of orchestral materials which might be made available to the many semi-professional orchestras of the American Symphony Orchestra League.

It was voted that the Executive Board be empowered to select the time and place for next winter's meeting.

The meeting was then adjourned.

Joan M. Meggett, *Secretary pro tem.*

III. BOSTON MEETING, FEBRUARY 6-7, 1954

P R O G R A M

Saturday, February 6

10:00 a.m.-12:00 noon. Boston Public Library, Lecture Hall.

1. Problems of Administration.*
   Brooks Shepard, Library, Yale University School of Music.
2. The Library Music Program in Our Community.
   Mrs. Theresa Putnam, Music Department, Brookline Public Library.
3. Problems of Equipment.**
   Vincent Duckles, Music Library, University of California at Berkeley.

2:00-4:00 p.m. Boston Public Library, Lecture Hall.

1. International Relations of Music Libraries.
   Richard S. Hill, Music Division, Library of Congress.
2. Audio-Visual Activities at the Boston Public Library.
   Mrs. Muriel C. Javelin, Boston Public Library.
3. Dictionaries vs. Libraries.
   Nicolas Slonimsky, author and composer, Boston.
4. Tonight's Symphony. (Talk-transcription courtesy of Mr. Tolvo Laminan)
   G. Wallace Woodworth, Music Department, Harvard University.

8:30-10:30 p.m. Boston Symphony Orchestra Concert may be heard by FM broadcast in the Library lecture hall.

Sunday, February 7

9:30 a.m. Organ Program at the Busch-Reisinger Museum, Cambridge, or by broadcast.
E. Power Biggs, assisted by Carleton Sprague Smith, Music Division, New York Public Library.

10:00 a.m.-12:00 noon. Boston Public Library, Lecture Hall.

Annual Business Meeting.

* Mr. Shepard's paper was published in *Notes*, June, 1954, pp. 359-365.

** Mr. Duckles' paper was published in *Notes*, March, 1954, pp. 213-223.

1:30-3:00 p.m. Annual Luncheon in the State Ball Room, Sheraton-Plaza.
Speaker: Milton E. Lord, Director of the Boston Public Library.*

3:30 p.m. Centennial Concert by the Stradivarius Quartet.

Presented by the Elizabeth Sprague Coolidge Foundation of the Library of Congress in honor of the 100th anniversary of the Boston Public Library and on the occasion of the meeting of the Music Library Association.

SPECIAL EXHIBITIONS

Treasure Room. The Bay Psalm Book, a new translation 1640, for traditional melodies. Book of Common Prayer - 1549 - Merbecke.

Sargent Gallery. Publications of the Music Library Association, and of the Library of Congress.

Albert H. Wiggin Print Collection. Cries of London (in porcelain). Gwendolyn Parnell.

Music Room. Engravings of Beethoven and Dr. Albert Schweitzer by Arthur W. Heintzelman.
Selections from the Allen A. Brown Music Collection.

Second Floor. Rarities from the Allen A. Brown Music Collection. Music catalogs, readings lists, and programs published by the Boston Public Library.

* A photograph of the luncheon which shows Harold Spivacke presenting a citation in commemoration of the Centennial Celebration of the Boston Public Library to its Director, Milton Lord, and the President of its Board of Trustees, Patrick F. McDonald, is reproduced in *Notes*, March, 1954, p. 218.

ANNUAL BUSINESS MEETING

The meeting was called to order by the President, Harold Spivacke, at 10 a.m. in the Lecture Hall of the Boston Public Library.

The minutes of the previous meeting were approved.

Dr. Spivacke initiated discussion of legislation now before the Congress on the matter of government support of the arts. An informal expression of opinion suggested that the members present were inclined to favor support at local or possibly the state level, rather than at the national level.

Mr. Angell announced that the Library of Congress is now printing cards for phonorecords (discs, tape, and wire recordings) on the basis of current acquisitions from certain record companies. Sample cards were distributed, together with lists of the companies now being covered and those which should be brought into the card service. Libraries willing to cooperate in this cataloging project were invited to volunteer.

Mr. Arthur Fisher, Register of Copyrights, distributed a preliminary announcement describing a proposed five-year cumulation of the current catalog, *Published Music* (Catalog of Copyright Entries, Third Series, Part 5A). This would be a list of some 80,000 musical compositions and 2,100 books about music registered during the years, 1950-1954, and including descriptive information as well as indexes, the whole to be bound in three large volumes. After answering questions, Mr. Fisher asked members present to fill out and return cards which would give useful information to the Copyright Office concerning this proposed publication.

The election of the following new officers was announced: Charles Warren Fox, President; Jean Kauffman, Secretary; Thomas T. Watson, Member-at-Large.

The meeting adjourned.

Alice S. Plaut, *Secretary*

NEA'S Centennial Celebration, 1957

No doubt many libraries have already participated in the important Centennial Celebration of the National Education Association during 1957, which has for its theme: "An Educated People Moves Freedom Forward," and which reached its high point in April, the founding date being April 4th. (See the April issue of the *ALA Bulletin.*) However, since there may be communities planning local events to mark the celebration when schools reconvene in the autumn, librarians may wish to be reminded that materials, including reading lists and a discussion guide, may be obtained by writing directly to: Mr. Paul Street, Director NEA Centennial Celebration, 1201 Sixteenth Street, N.W., Washington 6, D. C.

IV. MINNEAPOLIS MEETING, JUNE 24-26, 1954

P R O G R A M

Thursday, June 24

8:30 p.m. Northrop Auditorium of the University of Minnesota

A Concert of Scandinavian Music presented by the Summer Session Symphonietta, Robert Andersen, conductor.

Friday, June 25

9:30-12:00 a.m. Hotel Nicollet, Junior Ballroom

HISTORICAL MATERIALS

1. Archive of Representations in the Visual Arts.*
   Albert Hess, Music Department, University of Minnesota, Duluth Branch.
2. Problems in Presentation of Early Opera.
   Gerard Samuel, Assistant Conductor of Minneapolis Symphony, Conductor of Collegium Musicum.
3. Collecting Local Music Materials.
   James Cleghorn, Music Department, San Francisco Public Library.
4. Author's Research in Historical Materials.
   John K. Sherman, Author and Critic, *Minneapolis Star.*

12:15 p.m. Luncheon for Midwest Chapter, East Room, Hotel Nicollet.
Speaker: Jenny Cullen, Member of the Minneapolis Symphony.

2:30-5:00 p.m. Hotel Nicollet, Junior Ballroom.

AUDIO MATERIALS

1. Contemporary Recording Media and Techniques.
   John D. Goodell, International Scientific Industries Corporation.
2. Library of Congress Cards for Phonorecords.
   Alpheus Walter, Card Division, Library of Congress.

* The paper by Dr. Hess forms part of a longer paper entitled: "The Cataloging of Music in the Visual Arts" published in *Notes,* September 1954, pp. 527-542.

3. Records in Libraries.
   Melva Peterson, Music Department, Kansas City Public Library.

Saturday, June 26

10:00-12:00 a.m. Radisson Hotel, Gold Room.

PANEL ON BIBLIOGRAPHY

Moderator: Scott Goldthwaite, Music Department, University of Chicago.

Participants: Jack Chitwood, Indianapolis Public Library. Albert T. Luper, Music Department, State University of Iowa, Iowa City.

2:00-4:30 p.m. Radisson Hotel, Gold Room

1. Music in Ecuador
   Johannes Riedel, Music Department, University of Minnesota

2. American Indian Music
   Frances Densmore, Collaborator in Ethnology, Smithsonian Institution, Washington; Associate in Ethnology, Southwest Museum, Los Angeles.

3. Business Meeting.

6:30 p.m. Dinner at Charlie's Cafe Exceptionale
Speaker: Donald N. Ferguson

. . . . . .

Conference Members are cordially invited to visit the Music Libraries at the Minneapolis Public Library, the St. Paul Public Library, and the University of Minnesota Exhibit in 104 Scott Hall.*

BUSINESS MEETING

The business meeting was called to order by the President, Charles Warren Fox, at 4:00 p.m. on Saturday, June 26th, in the Gold Room of the Radisson Hotel.

The reading of the minutes of the previous meeting and of the Treasurer's report was dispensed with.

Mr. Fox reported briefly on meetings he had recently attended of the Council of National Library Associations and the National

* The Exhibit is described in *A Selected Catalogue of Music and Books on Music,* published by the Department of Music of the University of Minnesota (see mention in *Notes,* Dec. 1954, p. 59).

Music Council. He mentioned the bills in Congress in favor of government aid for music, and the great amount of discussion which they had produced. He also called the attention of the group to the fact that the House of Representatives had just voted a large reduction in the recent appropriation for the Library of Congress, and suggested that letters and telegrams be sent to the Appropriations Committee of the Senate. The announcement was made that the *Checklist of Thematic Catalogues*, compiled by Helen Joy Sleeper and her committee, is now off the press and will be mailed to MLA members in place of one issue of the *Supplement for Members*.

Miss Lyman next spoke of the *Music Index* and the difficulties recently encountered by its editor, Florence Kretzschmar, in getting it published on schedule. In the general discussion which followed, it became evident that the membership considered the *Index* exceedingly valuable, and felt concern about the practical problems it has been facing. Some members felt that certain periodicals might well be eliminated from the *Index*, but when specific titles were mentioned, it became apparent that some of those which some of the public libraries might exclude were important for the more academic university and research libraries, and *vice versa*. After further discussion, Miss Lyman moved that the secretary be authorized to send a letter to Miss Kretzschmar expressing the Association's appreciation for the valuable service offered by the Music Index, its concern for its present difficulties, and its eagerness to see it live long and prosper. The letter was to state also that the President had been empowered to appoint a committee of MLA members to work with her in an advisory way, if she should at any time wish him to do so. Seconded by George Hanson of Olivet College, this motion was passed almost unanimously.

Scott Goldthwaite then moved that the local committee in charge of arrangements for the meetings, headed by Mrs. Gladys Wilson of Minneapolis Public Library, and Robert Andersen, conductor of the Symphonietta, be given a rising vote of thanks, and that letters of appreciation be sent them. This motion passed unanimously.

The question of the time and place of the next meeting was raised. Susan Watt extended to the group Mr. Wagener's invitation to meet at the University of Michigan. Nothing definite, however, could be decided at this time.

Following a motion by Mr. Goldthwaite, the meeting was adjourned.

Jean Kauffman, *Secretary*

V. BUFFALO MEETING, FEBRUARY 25-26, 1955

P R O G R A M

Friday, February 25

1:00 p.m. Grosvenor Auditorium

AUDIO-VISUAL SYMPOSIUM

1. Phonograph Installations in the American Memorial Library in Berlin.
   Kurtz Myers, Detroit Public Library
2. Audio-Visual Installations in the new Cincinnati Public Library.
   Karline Brown, Cincinnati Public Library.
3. Problems of the Record Manufacturer.
   John Coveney, Capitol Records.

. . . . . .

4. The University of Rochester Microcard Project.
   Ruth Watanabe, Sibley Music Library, Eastman School of Music.
5. Informal Discussion of the Current Status of Periodical Indexes.*

5:00 p.m. Grosvenor Refectory.

Social Hour followed by Buffet Supper.

8:00 p.m. Grosvenor Auditorium

Reorganization of the Buffalo Libraries.
Joseph B. Rounds, Buffalo and Erie County Public Library.

Saturday, February 26

9:00 a.m. Grosvenor Auditorium

Informal Symposium on New Musical Reference Books (Vol. II of the *New Oxford History of Music*, the new edition of *Grove's Dictionary*, Reese's *Music in the Renaissance*, *Die Musik in Geschichte und Gegenwart*, the *Neue Bach-Ausgabe.)*

10:30 a.m. Kleinhans Music Hall.

Rehearsal of the Buffalo Philharmonic Orchestra. Josef Krips, Conductor and Musical Director.

* Additional comment on the periodical index prepared at the Newberry Library by a group of WPA workers may be found in *Notes*, March, 1955, p. 210.

1:00 p.m. Luncheon. Hotel Statler Buffalo Room.

Speakers: Josef Krips, "The Present State of the Buffalo Philharmonic Orchestra"

Cameron Baird, University of Buffalo, "The Organization of the new Music School of the University of Buffalo"

2:30 p.m. Hotel Statler Boston Room.

1. The International Inventory of Musical Sources; the International Association of Music Libraries.*
   Richard S. Hill, Library of Congress.
2. The Present Status of the Universal Copyright Convention.
   Richard S. MacCarteney, U.S. Copyright Office.
3. Meaning of Music Manuscripts.
   Oswald Jonas, Roosevelt University, Chicago.
4. Annual Business Meeting.

ANNUAL BUSINESS MEETING

The meeting was called to order by the President, Charles Warren Fox, on the afternoon of February 26th, at the Hotel Statler in Buffalo. The Treasurer sent her report, which was read by Frank Campbell. The minutes of the previous meeting were then read and approved, and the Secretary gave her report.

President Fox spoke of the bill before Congress to extend the postal book-rates to printed music and academic dissertations in manuscript form. Miss Dikijian made a motion that Mr. Fox write to the chairmen of the appropriate Congressional committees stating that MLA favors the bill. The motion was carried.

The President then announced that he had received a letter from Manfred Bukofzer inviting the Association to meet at Berkeley in the fall or winter of 1956 in conjunction with the meeting of the American Musicological Society. A motion was passed to express our gratitude to Mr. Bukofzer and to leave the matter for further consideration at the next meeting.

Jay Allen reported for the Classification Committee that the proposed alternate scheme for Dewey was completed and was to have a foreword by Mr. Angell. It was decided that it should next go to the Publications Committee. Mr. Allen was asked to continue serving on the Committee on Classification and Cataloging.

The question was raised as to when the new List of Members would be ready for distribution. Mr. Hill assured us that it would be printed soon.

* Concerning the organization meeting of the U.S. Branch of IAML, and other topics discussed by Mr. Hill, see *Notes*, December, 1954, pp.59-60; March, 1955, pp.210-212.

The results of the election of new officers were announced at this time: Mrs. Margaret Mott will be our Vice-President for the next two years, Miss Mary Rogers will continue as Treasurer, and Mrs. Catharine Miller and Brooks Shepard were elected Members-at-Large.

A brief discussion followed about plans for the meetings of the Philadelphia convention in July. It was suggested that meetings be scheduled whenever possible so as not to conflict with meetings of other groups having interests closely related to those of MLA.

Mr. Shepard asked whether provision had been made to keep Miss Sleeper's *Check List of Thematic Catalogs* up-to-date. It it was announced that her committee had been dissolved and that work on the project had ceased.

Mr. Schneider then proposed a vote of thanks to our hostesses, Mrs. Mott and Miss Kenny, which passed by general acclaim, and the meeting was adjourned.

During the course of the Convention several matters of business were transacted outside the regular business meeting, as follows:

There was a general discussion of the perennial problem: what should be done with the Newberry periodical index? Most members seemed to feel that it should be put into some useful form and made available to music libraries. Mr. Hill made the motion that the President appoint a committee to investigate the possibilities of the Newberry index. Miss Kretzschmar amended the motion to request that the committee be set up to cover work with music indexes in general. As such, the motion was passed.

Mr. Hill presented some of the problems regarding a United States Branch of the International Association of Music Libraries. For one thing the expense of attending meetings in Europe militates seriously against a strong American representation. Also the relationship between the United States Branch and the Music Library Association needs to be defined, and it will be necessary to work out an efficient method of collecting dues to be sent abroad. The problems thus presented were left to further study and final decision at a later time.

There is a recognized need for standardization in the matter of classification of phonograph records. Miss Dikijian, as chairman of the Committee on Classification and Cataloging, offered to have her committee study the possible methods of record classification and make available to music librarians their findings and recommendations.

Finally, Mr. Hill spoke of grants available to libraries for the presentation of programs and lectures on American music and emphasized the library's obligation to support and foster interest in the music of American composers and create a favorable "climate" for the production of their works. Philip Miller, Karline Brown, and Kurtz Myers, were asked to serve on a Committee for Record Grants for American music.

Jean Kauffman, *Secretary*

VI. PHILADELPHIA MEETING, JULY 6-7, 1955

P R O G R A M

Wednesday, July 6

9:30 a.m. Franklin Room, Houston Hall, University of Pennsylvania.

1. Music and Related Programs in the Louisville, Kentucky Public Library.
   Dorothy Day, Audio-Visual Department, Louisville Public Library.

2. The Musical Fund Society of Philadelphia.
   F. William Sunderman, M.D., Jefferson Hospital of Philadelphia.

12:30 p.m. Luncheon. Art Alliance of Philadelphia.

Speaker: Sol Schoenbach, First Bassoonist, Philadelphia Orchestra.
"The European Tour of the Philadelphia Orchestra"

2:30 p.m. Franklin Room, Houston Hall, University of Pennsylvania.

1. Two Hundred Years of Opera in Philadelphia.
   Otto Albrecht, Curator of the Music Library, University of Pennsylvania.

2. Patriotic Music.
   Carleton Sprague Smith, Music Division, New York Public Library.

Thursday, July 7

9:30 a.m. Franklin Room, Houston Hall, University of Pennsylvania.

1. The Yale Collection of the Literature of the American Musical Theatre.*
   Robert Barlow, *Yale Alumni Magazine.*

2. American Musical History - and Victor Herbert.**
   Edward N. Waters, Music Division, Library of Congress.

* Mr. Barlow's paper was published in *Notes,* December 1955, pp.25-32.

** Mr. Waters' paper was published in *Notes,* December 1955, pp.33-40.

2:00 p.m. Franklin Room, Houston Hall, University of Pennsylvania.

1. Dance Materials in the Library.
   Genevieve Oswald, New York Public Library.

2. Business Meeting.

8:30 p.m. Auditorium of the Free Library of Philadelphia.

Concert by the Curtis String Quartet.

BUSINESS MEETING

The meeting was called to order by the President, Charles Warren Fox, in the Franklin Room, Houston Hall, University of Pennsylvania. The minutes of the previous meeting were read, corrected, and approved.

The question was raised as to whether this meeting should elect an official representative to the International Congress of Libraries and Documentation Centers to be held in Brussels, Sept. 11-18. It was decided that the Executive Board should appoint a representative.

There was a brief discussion of the possible locations for the next meeting. President Fox read a letter from Miss Irene Millen cordially inviting the group to meet in Pittsburgh next winter. Mr. Coopersmith mentioned the possibility of gathering at Princeton in conjunction with the American Musicological Society. The final decision was left to the Executive Board.

Mr. Harry Dichter read an announcement about his proposed re-editing of *Carr's Music Journal.* $1000 was needed to begin the project, and complete sets would be available on subscription for $50 to MLA members and libraries.

Mr. Coopersmith and Mr. Allen were appointed consultants for the next edition of Dewey.

Philip Miller of the Committee for Record Grants for American Music reported that he had drawn up a basic list of records to encourage a foundation to support the program. He has initiated correspondence with various record companies to suggest their cooperation and reports that most of the replies received to date have been encouraging.

Edward Waters read a letter from the American Library Association asking MLA's cooperation in a wide bibliographical project. The members present voted to have a statement prepared to be read at the next winter meeting of ALA outlining the scope and quality of existing music bibliography and suggesting areas now needing bibliographical coverage.

President Fox told of attending the meeting of the Council of National Library Associations in New York on April 16th, and the annual meeting of the National Music Council on May 25th.

The question was raised about the date of publication of *Record Ratings*. Mr. Hill reported on the difficulties involved in its preparation and prophesied that it would be off the press early in September. The long-awaited new List of Members was to be ready for mailing as a *Supplement to Notes*, July 15th.

Mr. Coopersmith asked for the floor and read a resolution on behalf of the members present thanking Mrs. Larrabee and her Committee for their splendid work in planning such a fine meeting.

Mrs. Gladys Chamberlain stated that she has been asked by Catharine Miller (not present) to gather information on various methods of storage and use of phonograph records in American libraries. Mrs. Miller will report on that subject at the Brussels meeting of the International Association of Music Libraries.

Miss Lyman spoke of a need for a thematic index to Vivaldi's complete works. It was pointed out that since the set is still in process of publication a complete index to the edition is not yet possible. Mr. Salter's index printed currently in *Notes* keeps up with the volumes as published.

The MLA-ALA joint committee on revising the old ALA cataloging code for music has brought its work up to printing stage. Virginia Cunningham asked for the group's preferences in matters of arrangement and format. The work will include chapters on entry and headings, descriptive cataloging, phonograph records, etc., with glossary and index. There are also sections on simplified cataloging and filing rules. A brief discussion followed as to how these sections should be combined into one volume. Mr. Coopersmith suggested a loose-leaf binding to allow for future insertions.

It was announced that Miss Eva O'Meara had accepted the office of Secretary-Treasurer of the U.S. Branch of the International Association of Music Libraries. Bills have been printed and will be sent out to members for three years' back dues. Payment of dues will hereafter be greatly facilitated.

Just before the meeting was adjourned, Mrs. Larrabee read a statement in answer to Mr. Coopersmith's resolution of thanks, in which she gave credit to the members of her Committee and to other local individuals and groups who had helped her to arrange and carry through this excellent series of meetings.

Jean Kauffman, *Secretary*

VII. PITTSBURGH MEETING, FEBRUARY 24-25, 1956

P R O G R A M

Friday, February 24

10:00 a.m.-12:00 Noon. Carnegie Library, Lecture Hall.

Greetings. Ralph Munn, Director, Carnegie Library of Pittsburgh.

SYMPOSIUM ON THE LOAN, FOR PERFORMANCE, OF COPYRIGHTED WORKS

1. A Publisher's Point of View.
   Adolph Vogel, Elkan-Vogel Company
2. Problems of the Orchestral Music Library.
   Theodore A. Seder, Free Library of Philadelphia.
3. Discussion.

1:30-4:00 p.m. Carnegie Library, Lecture Hall.

1. American Tune Books.
   Irving Lowens, *The Evening Star*, Washington, D.C.
2. An Opera Sleuth in the Stacks.
   Quaintance Eaton, Metropolitan Opera Guild.
3. Music Research in Belgian Libraries.
   Louise Cuyler, University of Michigan.
4. Musical Symbolism in Thomas Mann's Novel, *Doctor Faustus*.*
   Michael Mann, Pittsburgh.

4:00-5:00 p.m. Carnegie Library Staff Lounge.

Social Hour.

5:00-6:00 p.m. Carnegie Library, Lecture Hall.

Business Meeting: United States Branch, International Association of Music Libraries (open to all MLA members)
Richard S. Hill, Music Division, Library of Congress, *Chairman.*

8:40 p.m. Syria Mosque.

Concert by the Pittsburgh Symphony Orchestra.

* Mr. Mann's paper was published in *Notes*, December, 1956, pp.33-42.

Saturday, February 26

9:30 a.m.-12:00 Noon. Foster Memorial, Social Room.

1. The Boyd Musicological Library Association.
   Theodore M. Finney, University of Pittsburgh.
2. Pittsburgh's Friends of the Music Library.
   Stanton Belfour, Pittsburgh Foundation.
3. The Moravian Contribution to American Music.*
   Donald M. McCorkle, Music Editor of the Moravian Church in America.
4. The Foster Hall Collection.
   Fletcher Hodges, Jr., Foster Hall, Pittsburgh.

12:30 p.m. Schenley Park Hotel.

Luncheon. Mr. and Mrs. William Steinberg, guests of honor.

2:30 p.m. Schenley Park Hotel.

Annual Business Meeting.

ANNUAL BUSINESS MEETING

The meeting was called to order by the President, Charles Warren Fox, at 2;17 p.m. at the Schenley Park Hotel, Saturday, February 25th, 1956.

Greetings were read from absent members Ernest Gottlieb and George Schneider. It was voted to send Mr. Schneider a telegram from the Association in reply.

The minutes of the previous meeting were read and corrected, and approved.

Mr. Fox read the financial report, and also reported on his representation of the Association at meetings of several other societies. He read an invitation to the Association from the Music Educator's National Conference to have an exhibit at the mid-winter meeting in St. Louis.

The question as to whether the Association should meet together with the ALA in Miami in June was discussed and voted upon favorably.

* The substance of Mr. McCorkle's paper was incorporated in his article: "The Moravian Contribution to American Music" published in *Notes*, September, 1956, pp.597-606. (See also the program for the Miami Beach Meeting.)

Mr. Allen proposed that the Association hold its next winter meeting in Urbana in conjunction with the meeting of the American Musicological Society. He promised to formalize the invitation after consultation with officials of his University.

Mr. Seder proposed the appointment of a committee to study the problems of copyright affecting music libraries. Mr. Fox observed that these matters are the province of an existing committee on copyright (Mrs. Cunningham, Dr. Albrecht).

Mr. Allen asked for a report of the Publications Committee. Mr. Fox replied that the matter would be taken up by the Executive Board.

The problem of unreasonable demands upon music libraries was discussed. The membership voted to ask the Chairman to appoint a committee to study the problem.

Mr. Duckles inquired about the current status of the Supplement for Members. Mr. Hill replied that publication was delayed for financial reasons.

A vote of thanks to Miss Millen for her hospitality and for the arrangements for the Pittsburgh meeting was moved by Mrs. Cunningham and voted unanimously.

The meeting was adjourned at 3:00 p.m.

Brooks Shepard, Jr., *Secretary pro tem.*

NOTE: The results of the election of new officers were reported later by the Secretary, Jean Kauffman, and announced in the March, 1956, issue of *Notes* as follows: President, Virginia Cunningham; Secretary, Helen Joy Sleeper; Member-at-Large, Irene Millen.

VIII. MIAMI BEACH MEETING, JUNE 21-22, 1956

P R O G R A M

Thursday, June 21

10:00 a.m. Vendome Hotel, Card Room.

1. American School and Church Music Books of the 18th and 19th Centuries.
   Robert W. John, Music Department, North Carolina College at Durham.
2. Drums and Percussions of the Caribbean.
   Lisa Lekis, Consultant on Ethnic Dance and Music of Latin America, University of Florida Libraries.
3. Folk Music.*
   Moses Asch, Folkways Records.
4. Discussion.

2:00 p.m. Business Meeting.

Friday, June 22

10:00 a.m. Vendome Hotel, Card Room.

1. The Musical Moravians of North Carolina.**
   Donald M. McCorkle, The Moravian Music Foundation.
2. The Music Library of Olin Downes.
   Lee Rigsby, Music Department, Florida State University.
3. The Library and Fourteenth Century Musical Research.
   G. Welton Marquis, School of Music, Woman's College of the University of North Carolina.
4. Discussion.

12:30 p.m. Luncheon, Vendome Hotel.
Speaker: Goddard Lieberson, Columbia Recording Corporation.

* Mr. Asch's paper was published in *Notes*, December, 1956, pp.29-32, which went out to members accompanied by a special recording.

** The substance of Mr. McCorkle's paper was incorporated in his article "The Moravian Contribution to American Music" published in *Notes*, September, 1956, pp. 597-606. (See also the program for the Pittsburgh Meeting.)

BUSINESS MEETING

The meeting was called to order by the President, Mrs. Virginia Cunningham, at 2:15 p.m. on Thursday, June 21st, in the Card Room of the Vendome Hotel.

Mrs. Cunningham asked each committee to prepare a report for the annual meeting. The list of current committees and their chairmen, together with the list of MLA special representatives on joint committees was read.*

Mrs. Cunningham proposed that we consider the succession of offices that would make Vice-President become President-Elect. This is procedure in many other library associations. It would require constitutional amendment. In the discussion that followed, it was suggested that the term of office be shortened from two years to one. It was pointed out that the Executive Board has overlapping tenures. Upon motion from Mr. Hill, it was voted that the question of making Vice-President automatically succeed to President be studied and be acted upon at the next meeting.

It was announced that the annual winter meeting would be held in December in conjunction with AMS at the University of Illinois at Urbana.

Mrs. Olmsted asked whether the Wilson Company could be prevailed upon to issue another supplement or revision of the *Sears Song Index.* The matter was referred to the Bibliography Committee.

It was moved by Mr. Shank that we record with great sorrow the passing of Inger Christensen. Her great contributions to music librarianship will be long remembered. The motion was carried.

It was voted upon a motion from Janet Miller that investigation be made as to the matter of receiving proof-sheets from the Library Congress for phonorecords.

The meeting was adjourned at 3:30 p.m.

William Shank, *Acting Secretary*

Notice for Chapter Officers

A complete roster of the names and addresses of the current officers of MLA'S Chapters should be printed in an early issue of the *Supplement for Members.* This should be of especial interest to new members or to those who have moved to other areas. Will the appropriate officer please forward such information promptly to the Association's secretary? News of chapter meetings and projects, especially such as may have more than local interest, is also urgently desired.

*See page 29.

IX. URBANA MEETING, DECEMBER 27-29, 1956

P R O G R A M

Thursday, December 27

2:00 p.m. Smith Memorial Hall, Room 306.

Annual Business Meeting

Friday, December 28

10:00 a.m. Smith Memorial Hall, Room 25.

Institute on Music Librarianship in the Small Library - the Large Library. Contrasts and Opportunities.

Edward Waters, *Chairman.*

First Session

1. Music Librarianship, a Professional Speciality - Conducted by Jay Allen, University of Illinois.
2. Specialization in Knowledge: Problems in Training and Recruitment - Conducted by Katherine Holum, University of Minnesota.

2:00 p.m. Smith Memorial Hall, Room 25.

Joint Meeting with the American Musicological Society.

Subject: Music Bibliography.

Moderator: James B. Coover, Vassar College.

1. American Music - Gilbert Chase (AMS), University of Oklahoma.
2. Manuscript Bibliography - Jan La Rue (AMS), Wellesley College.
3. Periodical Bibliography - Betty B. Buyck (MLA), Information Service, Inc., Detroit.
4. National and International Bibliography - Vincent Duckles (MLA), University of California.

4:00-5:30 p.m. Faculty Lounge, Illini Union.

Reception and Tea offered by the School of Music of the University of Illinois.

8:30 p.m. Smith Recital Hall.

Concert by the Collegium Musicum of the University of Illinois, under the direction of George Hunter. French Music of the Late Fourteenth Century and English Music of the Seventeenth Century.

Saturday, December 29

8:30 a.m. Urbana-Lincoln Hotel.

Breakfast Meeting of the Executive Board.

10:00 a.m. Smith Memorial Hall, Room 25.

Institute on Music Librarianship.

Second Session.

1. Specialization in Service: Clientele, Collections and Activities - Conducted by Jack Chitwood, Indianapolis Public Library.
2. Specialization in Treatment: Equipment Needs and Procurement of Materials - Conducted by Elizabeth E. Smith, Sibley Music Library, Eastman School of Music.

2:00 p.m. Smith Memorial Hall, Room 25.

Institute on Music Librarianship.

Third Session.

1. Specialization in Processing: Classification, Cataloging, Indexing - Conducted by Minnie Elmer, Music Library, University of California.
2. Specialization in the Audio-Visual Field: Phono-records: Collecting, Housing, Service - Conducted by Mrs. Irene McDaniel, Peoria Public Library.

6:30 p.m. Urbana-Lincoln Hotel.

Subscription Dinner for Members of AMS, MLA, and SMILAC.

8:30 p.m. Smith Recital Hall.

Concert of French Music of the Eighteenth Century.

. . . . . .

Members are invited to visit the special exhibition, "Fathers of Classicism in Music," on view in the first floor corridor of the University Library. A smaller exhibit, on display in the lobby of Smith Memorial Hall, contains some original editions of Italian and French chamber and keyboard music of the 18th century, along with material illustrative of the activity of the Collegium Musicum of the University of Illinois.

ANNUAL BUSINESS MEETING

The meeting was called to order at 2:15 p.m. by the President, Virginia Cunningham, with twenty-eight members present. After a word of welcome from Mr. Robert B. Downs, Director of Libraries, University of Illinois, the minutes of the previous meeting were read and approved.

The Treasurer's report was read and accepted. Supplemented with explanations by Mr. Hill concerning the present financial condition of the organization and reasonable expectations for the future, the following estimated budget to June 1957 was presented:

EXPENDITURES		POTENTIAL INCOME (to June, 1957)	
Outstanding on *Notes*	$ 3,611.88	From advertising now due	$ 1,200
Estimated cost of next 3 issues Dec. '56, Mar.'57, June '57	9,000.00	Memberships 2 yrs. overdue	1,950
	$12,611.88	Memberships current overdue	300
		Subscriptions to be billed for 56-57	5,000
		Advertising for the next 3 issues (Dec., Mar., June)	4,500
			$14,600

Mrs. Cunningham reported on a study of the proposal made at the Miami meeting that the Association consider a succession of officers which would make the Vice-President succeed automatically as President. Following discussion, it was moved by Mr. Hill, seconded by Mr. Waters, and voted, that a committee be appointed by the President to study the various proposals and make a series of recommendations for constitutional amendment at the next meeting.

In reference to the matter of the size and content of phonograph record collections in libraries, Mrs. Cunningham reported that an ALA committee is at work on this problem and will probably have a report ready for the next meeting.

The President also reported that Miss Buyck and Mrs. Breed have been working on the problem of an additional supplement to the *Sears Song Index*. Discussion led to no formal action at this meeting, but the following suggestions were made: (1) that Miss Buyck consult with Mr. Coover's Committee on Bibliography in choosing the collections to be indexed: (2) that ways of publi-

cation be studied, including determination of Wilson's point of view, and the offer of assistance from Information, Inc., in case Wilson is not interested.

Announcement of the election of the following new officers was made: Kurtz Myers, Vice-President; Mary Rogers, Treasurer; Mrs. Rita Benton, Member-at-Large.

COMMITTEE REPORTS

Bibliography. Mr. Coover, referring to the preparation of his article, "The Current Status of Music Bibliography" *(Notes,* Sept., 1956, pp. 581-593*)*, which was to become the "working paper" for the joint session on bibliography the next day, suggested that discussion be postponed until after that meeting. He said that his committee had decided on the following three fields for their future concern: publications which should be furthered, a checklist of needed publications, some theoretical discussion of bibliography as such. Mr. Waters commented that everyone was highly pleased with Mr. Coover's published paper and that MLA should express its gratitude to him.

Orchestral Program Notes. Miss Millen reported that in studying the problem of receiving and preserving complete files of orchestral program notes, several libraries mentioned failure to receive all the programs of a given season and lack of indexing as their chief difficulties. Miss Kretzschmar said that *Music Index* also failed to receive complete runs, and asked how much program notes were used. Mrs. Cunningham suggested that a poll be taken of 25 libraries in order to determine their desires as to program notes.

Survey of Library Resources. Mr. Duckles reported informally with a statement of the purposes of the committee, and of the possibility of co-ordinating its activities with those of the Committee of University and Research Libraries of IAML which is compiling an international index of university and research music libraries. Mr. Duckles has been appointed Vice-President of that group.

Information and Organization. In lieu of a report from this committee as such, Miss Penyak read the minutes of a meeting of the Council on Documentation Research which she attended on September 14, 1956 at Western Reserve University. She suggested that MLA ask to be made a member of this Council, which now includes national associations in science, engineering, medicine, law, history, and literature. To the question as to whether MLA is sufficiently interested in this kind of bibliography, Mrs. Cunningham answered in the affirmative.

Library Equipment and Binding. Miss Elizabeth Smith reported her committee's activity in accumulating a basic bibliography on music library equipment; also an address file of manufacturers of shelving, furniture, and supplies of all types, including audio-visual, sound-recording, photocopy, microcopy (equipment and

storage), and literature about these. She said that the Committee was prepared to try to answer questions about equipment and binding, but does not consider the evaluation of the products of various companies to be its proper function.

Sound Equipment and Recording. Mr. Shank reported that the Committee aims to assemble a permanent file of information, technical as well as bibliographical, which would help members to select the equipment best suited to their needs.

Committee on Cataloging and Classification. Miss Elmer circulated a brief questionnaire, asking that it be returned so that the results might be incorporated in her talk at the Institute.

Mrs. Cunningham reported for various joint committees as follows:

The Cataloging Code is in process of being approved by ALA, and if approved will then be turned over to the publication committees of both ALA and MLA.

Mr. Rovelstad has reported to her for the Joint Committee on the *Union List of Serials* that the committee has been active and that the third edition of the list is in process.

For the Joint MLA-TLA Committee, Mr. George Freedley of TLA has asked for a second core program for the library schools for the Fine Arts. Recommendations have been presented to the Columbia Library School, but there has been no further action.

For the Z-29 Committee, Mr. Coover reports that they are studying indexing.

Miss Lyman asked that full reports of the meetings be sent to the membership. Mrs. Cunningham replied that this matter is definitely on the agenda for the meeting of the Executive Board.

The place of the next meeting was discussed. Invitations for the next annual meeting have been received from Dallas, and there is also a tradition that one meeting be held in the home city of the president. The general preference of the group seemed to be for Washington.

The meeting adjourned.

Helen Joy Sleeper, *Secretary.*

Treasurer's Report - December 27, 1956

Balance on hand February 25, 1956		$ 278.73
INCOME		
Membership dues	$ 3,735.50	
Subscription to NOTES	2,400.00	
Advertising in NOTES	3,829.72	
Crown Publishers - royalties on Record Ratings	250.00	
Single issues of NOTES	262.65	
Record Index, vol. 2	6.00	
Membership lists	11.90	
Sleeper Index	3.50	
Other Supplements	4.60	
Gifts	2,003.50	
		12,507.37
		$12,786.10
EXPENDITURES		
Printing of NOTES	$11,218.90	
Supplies	581.27	
Postage	420.00	
Expenses of June meeting in Florida	42.96	
Mimeograph work	20.35	
Copyright fees	16.00	
Clerical assistance	115.50	
Circulation work	99.95	
CNLA dues	20.00	
IAML dues	5.00	
NMC dues	25.00	
ALA affiliation dues	45.00	
Bank charges	17.82	
		$12,627.75
Balance on hand December 27, 1956		$ 158.35

Respectfully submitted,

Mary R. Rogers, *Treasurer*

COMMITTEE ORGANIZATION FOR 1957

American Recording Project

Recordings Sub-committee: Philip L. Miller, *Chairman*, Music Division, New York Public Library, New York 18, N.Y., Karline Brown, Kurtz Myers.

Literary Sub-committee: Gilbert C. Chase, *Chairman*, Music Department, University of Oklahoma, Norman, Okla., John Tasker Howard, Carleton Sprague Smith.

Bibliography. James B. Coover, *Chairman*, Music Library, Vassar College, Poughkeepsie, N.Y., Fred Bindman, Anna H. Heyer.

Cataloging and Classification. Minnie Elmer, *Chairman*, Music Library, University of California, Berkeley 4, Calif., Jay Allen, Betty Buyck, Helen E. Bush, Elizabeth Olmsted.

Copyright. Thomas T. Watkins, *Chairman*, Music Library, Columbia University, New York 27, N.Y., David S. Adams, Luisa Field, Sylvia Kenney, Theodore Seder.

Information and Organization. Barbara Penyak, *Chairman*, Cleveland Public Library, Cleveland 14, Ohio, Marion Korda, Mary Lou Little.

Library Equipment and Binding. Elizabeth E. Smith, *Chairman*, Sibley Music Library, Eastman School of Music, Rochester 4, N.Y., Rita Benton.

Library Training. Katharine Holum, *Chairman*, Music Library, University of Minnesota, Minneapolis 14, Minn., Wilbur B. Crimmin, Mable Knapp.

Membership. Dorothy A. Linder, *Chairman*, Copyright Cataloging Division, Library of Congress, Washington 25, D.C.

Nominating. Gladys M. Wilson, *Chairman*, Music Division, Minneapolis Public Library, Minneapolis 3, Minn., Edward Colby, Armine Dikijian.

Obtaining and Preserving Files of Orchestra Program Notes. Irene Millen, *Chairman*, Music Division, Carnegie Library, Pittsburgh 13, Penna., Ellen Kenny, Ruth Watanabe.

Publications. Frank C. Campbell, *Chairman*, Music Division, Library of Congress, Washington 25, D.C., James B. Coover, Brooks Shepard, Jr.

Sound Equipment and Recording. Dorothy Day, *Chairman,* Louisville Free Public Library, Louisville 3, Kentucky.

Survey of Library Resources. Vincent Duckles, *Chairman,* Music Library, University of California, Berkeley 4, Calif., Bernice B. Larrabee, William Lichtenwanger, Jean Murphy.

Thematic Indexes. Helen Joy Sleeper, *Chairman,* Music Department, Wellesley College, Wellesley 81, Mass., Vincent Duckles, Brooks Shepard, Jr., William Lichtenwanger.

SPECIAL REPRESENTATIVES TO OTHER GROUPS

ALA Council - Ruth Ferguson
Council of National Library Associations - Edward N. Waters
Joint Committee on Library Work as a Career - Katharine Holum
Joint Committee on the Union List of Serials - Howard Rovelstad
Joint MLA-TLA Committee on Special Librarianship - Thomas T. Watkins.
National Music Council - Thomas T. Watkins

Announcement concerning the next Supplement

Members of MLA who attended the lively sessions of the Institute on Music Librarianship held during the Urbana Meeting in December agreed that both the formal papers and the discussions should be written up for publication in the *Supplement for Members;* in fact, preliminary announcement to that effect has already appeared in *NOTES* (December, 1956, p. 43). There was, however, a prior claim to bring publication of the official business of the Association up to date; hence this omnibus number covering the last nine meetings. It is a matter of regret that space limitations precluded publication of the several excellent narrative accounts of past meetings. It was finally decided that the official programs together with the minutes of the business meetings would have to serve as record and reminder.

Your secretary hopes to meet the present obligation of putting together an account of the Institute for the next Supplement during the comparative quiet of a college campus in these summer weeks. And it must really be a "putting together," a cooperative project which can succeed only if all the participants furnish summaries of their papers. Mr. Hill so urged at the time, and in March reminders were sent to those who "conducted" the six topics of the Institute, but summaries for only three of the topics have reached Wellesley so far. This is a plea to the other fifty percent to help put the finishing touches to an otherwise successful enterprise.

From Howard Rovelstad, MLA'S representative on the Joint Committee on the Union List of Serials, comes a note of a two-day meeting of the Committee in January, 1957, resulting in the following release of information which should interest all librarians:

The Rockefeller Foundation has made a grant of $6,000 to the Library of Congress to permit the Joint Committee on the Union List of Serials to develop a new union-list program. The aim is a permanent and self-sustaining union list of serials.

Mr. Wyllis E. Wright, who is librarian of Williams College and who for fifteen years was chairman of the Joint Committee, will spend the next three months, largely at the Library of Congress, carrying out the basic investigations. The new program is necessary because editing and publishing costs, plus the expense libraries must face in periodically checking their holdings, make further editions of the *Union List of Serials* along traditional lines almost prohibitive. Also the Joint Committee is aware that other union-list activities deserve attention especially in those areas in which some publication has already taken place (foreign government publications, international congresses, American newspapers.)

The general goal is to establish at the Library of Congress a Union Catalog of Serials. From this catalog union lists of various kinds - alphabetical, subject, country or region, etc. - could be produced systematically. The work would dovetail with *New Serial Titles* whose five-year cumulation, published last year, represents a stage in the union-list program. At the same time the Joint Committee is exploring ways of keeping the *Union List of Serials* as such in print in some form or another, preferably with some changes and additions.

DECEMBER

1957

SUPPLEMENT

FOR

MEMBERS

No. 25

MUSIC LIBRARY ASSOCIATION NOTES

SUPPLEMENT FOR MEMBERS

Editor, *ex officio*, Secretary, Music Library Association, Helen Joy Sleeper, Music Library, Wellesley College, Wellesley 81, Mass. Assistant Editor, Melville J. Ostertag, Music Division, The Public Library, Washington 1, D.C. Circulation Manager, Frederic Heutte, Music Division, The Public Library, Washington 1, D.C.

December, 1957 No. 25

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The Supplement for Members is issued on the same schedule as *NOTES*, i.e., quarterly in December, March, June, and September, by the Music Library Association, Inc., for its members on payment of their annual dues of $6.50. It reports the business of the Association, and is primarily intended for members. It can also be made available to non-member libraries whose charter prevents them from becoming members of the Association for $1.50 per year. Application for memberships or subscriptions should be sent to the Treasurer of the Association, Miss Mary R. Rogers, Music Library Association, c/o Music Division, Library of Congress, Washington 25, D.C.

AN IMPORTANT MESSAGE FROM VIRGINIA CUNNINGHAM

REVISION OF THE COPYRIGHT LAW

Third Session, Annual Meeting, February 28, 1958

We expect that the session on revision of the copyright law will be of particular importance. This revision is being actively developed at the present time; it is urgent that as librarians we give serious thought to relevant problems. We need to reach sound conclusions in order to bring our influence to bear in the consideration of changes in the present law.

Below is a list of questions for discussion at the meeting. It would be helpful if members could do some reading on the subject in advance.

1. Can copying of works under copyright be permitted? Dr. Spivacke's proposal will be in this area.
2. Is a deposit system desirable? If so, should materials be deposited in other libraries in addition to the Library of Congress?
3. Is a copyright notice on the work desirable? Is the presence of date in the notice helpful?
4. Should recordings be subject to copyright?
5. Should the term of copyright be shortened or lengthened?

The National Music Council has asked the Association to take a position on the "juke box bill." Pertinent information released by the Council follows.

FACTS ABOUT S. 1870 (JUKE BOX BILL)

(Introduced April 12, 1957 by Senators O'Mahoney, Kefauver, Humphrey, Neely, Langer, Payne and Morse)

WHAT DOES THE BILL DO? S. 1870 would repeal a section of the 1909 Copyright Act which exempts "coin-operated music machines" (juke boxes) from payment of performance fees. Juke boxes are the only segment of the entertainment industry which does not pay for commercial use of copyright music. All other commercial users - radio, television, hotels, motion pictures, restaurants, dance halls, skating rinks, etc. - must compensate the copyright owner for the use of his musical property, if the work is performed publicly for profit.

HOW WOULD THE BILL WORK? Juke box operators would be required to pay royalties for the use of the music from which they make a profit, exactly like all other commercial users. S. 1870 goes a step further than previous bills - it places the responsibility for payment where it belongs - on the operator of the box. Location owners - such as tavern proprietors - are specifically exempted from liability for infringement unless the location owner himself owns or controls the juke box.

HOW MUCH WOULD LICENSE FEES COST JUKE BOX OPERATORS? This is impossible to state categorically, since representatives of the juke box operators refuse to meet with representatives of the copyright owners to discuss the possible range of licensing fees under the proposed law. The exact amount would be a matter for negotiation or, in the case of ASCAP, determination by the Federal Court. Payment could

be made directly to the individual copyright owners, or, at the option of the operator, through blanket contracts with performing right organizations such as BMI, ASCAP and SESAC.

WHO SUPPORTS S. 1870? Organizations on record as endorsing such amendment to the Copyright Act include: American Bar Association, State and local Bar Associations, American Patent Law Association, General Federation of Women's Clubs, National Federation of Music Clubs, National Music Council, National League of American Pen Women, Sweet Adelines, Inc., Music Publishers Association, Music Publishers Protective Association, Songwriters Protective Association, Authors League of America, American Book Publishers Council, Broadcast Music, Inc., American Society of Composers, Authors and Publishers, Register of Copyrights, Librarian of Congress, U.S. Department of State.

WHAT ARE THE BASIC REASONS FOR SUPPORTING S. 1870?

1. Any legal or economic justification for the exemption of the kind of machines that existed in 1909 has long since disappeared. Thus the 1909 provision is an anomaly in the Copyright Law, and is unfair to all other commercial users, who must pay.

2. The use of another's property for the purpose of making a profit, without the owner's consent and without compensation, is contrary to the basic principles of the American system. The juke box industry deserves no such special treatment.

3. Legal authorities, responsible national organizations and the appropriate Federal agencies are all on record in favor of such amendment to the Copyright Act.

KANSAS CITY MEETING, JUNE 28, 1957

PROGRAM

Friday, June 28

12:30 p.m. Luncheon, Hotel Continental, Room Parlor B.

Speaker: Oliver Daniel, Broadcast Music, Inc.
Subject: The Contemporary Musical Scene.

Business Meeting, immediately following the luncheon.

BUSINESS MEETING

The meeting was called to order by the President, Mrs. Virginia Cunningham, at 2:30 p.m. on Friday, June 28th, at the Hotel Continental, with fifteen members present.

The minutes of the previous meeting were read and approved. No treasurer's report was given.

Mrs. Cunningham reported that at the meeting in Urbana the Executive Board had voted that some paid help be provided for the treasurer, in order to enable her to bring her records up to date. Help on a regular basis has now been secured. In this connection it was mentioned that the Council of National Library Associations has received a suggestion that it change the character of its work and become a headquarters staff for various special library organizations. MLA might be one. Mrs. Cunningham said that no formal action was necessary at this time.

Mr. Howard Rovelstad, MLA's representative on the Joint Committee for the Union List of Serials, read his report. It was moved that the Association approved the incorporation of the committee. So voted.

Mr. Thomas Watkins, Chairman of the Copyright Committee, attended the meeting of the National Music Council on May 23rd when the revision of the copyright law was discussed. It was stressed at this meeting that all the members of the Council should take steps to acquaint themselves with copyright problems and to formulate their opinions on desirable revisions of the law. Mrs. Cunningham emphasized the point that it is especially important for non-commercial organizations, as interpreters of the public interest, to make themselves heard. Mr. Spalding suggested that Mr. Watkins's committee formulate the issues and request an expression of opinion from the members.

The report of the Publications Committee, Frank Campbell, Chairman, was read by Mr. Spalding. As a footnote to this report, Mrs. Cunningham added that the final details on the publication of the MLA *Code* had been worked out by Mrs. Love of ALA and herself. It is hoped that the *Code* will be available in the early fall.

Dr. Carleton Sprague Smith asked for some discussion of the placement file, which he is turning over to Miss Katharine Holum of the University of Minnesota. He urged the desirability of having job placement information for every member of the Association. It was pointed out that not every member is interested in another job, and that keeping such a file up-to-date would be a large task. Mr. Spalding suggested that perhaps placement could be handled by sending notices of vacancies to the membership at frequent intervals, and leaving it up to members to apply if interested.

Mr. Shank read the report of the Committee on Sound Equipment and Recording. It consisted of excerpts concerning phonorecords from the report of the ALA Sub-Committee on Bibliographic Control of Audio-Visual Materials. There was some discussion of cataloging and other problems in the handling of such materials, including non-music. Mr. Spalding reminded the group of the possibility of union catalogs of music and phonorecords being produced by the Library of Congress. Any interest in such a possibility should be indicated to the Library of Congress.

Mr. Myers announced that two books are in preparation: one on the handling of record collections, to be published by ALA, and one on music libraries by the British librarian, Eric T. Bryant.

Mrs. Cunningham announced that the annual winter meeting was set tentatively for February 28 and March 1, 1958, in Washington, D.C.

The meeting adjourned at 4:15 p.m.

Respectfully submitted,

Melva Peterson, *Secretary pro tem.*

Publications. Mr. Campbell's report, filed with the above minutes, indicated that shortly after the Urbana meeting ALA's Committee on Descriptive Cataloging of the Division of Cataloging and Classification approved the joint MLA-ALA code for cataloging music and phonorecords. Plans for publication had been "causing lively discussion, in correspondence and in person, between MLA's President & Publications Committee, and ALA's Publication Department. Part of the delay of final agreement has resulted from the proverbial difficulties such negotiations meet when they must depend on correspondence." (For later bits of news on this project, *cf.* the "foot-note" from Mrs. Cunningham above, and the note by Mr. Hill on page 534 of the September issue of *Notes.*)

Sound Equipment and Recording. The report read by Mr. Shank was prepared by F. Hammon for the Audio-Visual Committee and dated June 6, 1957. From the "Preliminary Report of the Special Committee on Bibliographic Control of Audio-Visual Materials" excerpts relating to phonorecords had been drawn. The report analyzed replies received from 56 college and university libraries, 72 public libraries, and 48 school libraries in answer to a questionnaire sent out by the Committee. The information sought included matters relating to cataloging procedures (where done; i.e., whether or not in the cataloging department, use of LC rules and printed cards, amount of detail included, etc.), classification (Dewey system, LC, some modification of these, or some non-classified arrangement), subject headings (LC or Sears or other). This seems neither the time nor place for detailed publication of statistics drawn from a preliminary report, but MLA members may be interested in the following items taken from the concluding paragraphs of the report: (1) among record librarians the vote for LC rules and cards as a basis for standardization was 100 to 10... (2) when asked whether a manual of procedure was needed in addition to cataloging rules, 114 librarians said yes, 57 said no... (3) in answer to the final question asking for suggestions and recommendations, the need expressed most often was for simplification, the hope that there could be found a quicker and cheaper method of cataloging records that would still satisfy reference needs. There was also the recurring request for more titles and more prompt publication on the part of LC.

Joint Committee on the Union List of Serials. Mr. Rovelstad's report, dated June 19, 1957, is reproduced in its entirety below, since the activities of the committee on which he represents MLA are of major concern to all libraries.

Report to the Music Library Association
on the Activities of the
Joint Committee on the Union List of Serials

The Joint Committee on the Union List of Serials is a committee made up of member organizations rather than a committee of individuals. The Music Library Association is one of the fourteen member organizations.

The Committee held meetings during the year at the Library of Congress in October 26, January 14 and 15, and May 2 and 3.

The Rockefeller Foundation made a grant of $6,000 to the Library of Congress to permit the Committee to develop a new union-list program. The aim is a permanent and self-sustaining union list of serials. Mr. Wyllis E. Wright, who is librarian of Williams College and who for fifteen years was chairman of the Joint Committee, spent three months carrying out the basic investigations. His report resulted in a twenty-nine page mimeographed statement. The report was accepted with certain revisions.

A few of Summary of Findings are so important they should be included in this report for your information:

1. A Union Catalog of Serials, as inclusive as possible, should be built up at the Library of Congress. This would contain the control files for any published union lists and be the source for location information for titles not to be incorporated in union lists.

2. The files should be so prepared that alphabetical lists, subject lists, lists by country of origin, and regional union lists can be issued. Serials should be noted as current or dead, for possible refinement of the special lists.

3. Third and later editions of the *Union List of Serials* should be issued, to contain all serials of any value. The basic listing would be supplemented by special volumes to provide for types of material which require special arrangement, e.g., newspapers.

4. Cooperating libraries should be subsidized at an agreed-on rate and at a total cost of $975,000. Other libraries desiring to be covered for inclusion in special subject or regional lists will be invited to submit their holdings, but without subsidy.

5. The sum of $2,523,222 will be sought from one or more foundations for the creation of the Union Catalog of Serials.

6. A special subsidy of $50,000 will be sought for a reprint of the second edition to serve while a third edition is in

preparation. Such a reprint should be revised to omit known incorrect listings and to add the information now in the two supplements.

7. During the preparation of the third edition an intensive drive should be made to consolidate incomplete files by exchange of material among libraries. For this purpose a special subsidy of $100,000 will be sought.

8. The total amount sought by the Joint Committee is $2,673,222.

In order to carry out its full responsibilities, make contracts, handle financial matters, etc., the Joint Committee feels that it should incorporate. Because the Committee is comprised of organizations, it is necessary to obtain the approval of these organizations. The Music Library Association will be asked to approve incorporation.

Respectfully submitted,

Howard Rovelstad
MLA Representative

A registration fee of $1.00 will be charged at the Annual Meeting in Washington, February 27-March 1, 1958, in order to cover expenses

REPORTS FROM THE INSTITUTE ON MUSIC LIBRARIANSHIP HELD AT THE UNIVERSITY OF ILLINOIS, URBANA DECEMBER 28 & 29, 1957

Editor's Note: The following pages include the formal papers which were prepared and sent to the editor by those who conducted the various sessions of the Institute. In one or two cases, some abbreviation seemed advisable. The preparation of the summaries of discussions owes much to the skillful stenographic work of Miss Elmer, a contribution which is hereby most gratefully acknowledged. *H.J.S.*

MUSIC LIBRARIANSHIP IN THE SMALL LIBRARY - THE LARGE LIBRARY: CONTRASTS AND OPPORTUNITIES

Edward N. Waters, *General Chairman*

In his remarks opening the first session, Mr. Waters said, in part: The success of this institute, a workshop on various phases of librarianship, depends largely on the amount of participation and exchange of ideas among all members present. The program was originally suggested by the Midwest Chapter two years ago, at a time when they were especially concerned to give assistance to librarians in the smaller libraries. Actually there are two related situations here: when a librarian whose training and experience may have been in a large library finds himself in charge of a small one; and, conversely, when a librarian from a small library faces the responsibilities of a large one. Both are being included in this institute. Our aim is to consider differences in problems and services, and contrasting opportunities in large and small libraries.

MUSIC LIBRARIANSHIP, A PROFESSIONAL SPECIALTY

by

Jay Allen

Music Librarian, University of Illinois

What kinds and degrees of specialization make good music librarians? The scope of the inquiry covers first, the public librarian, from the large national library to the bookmobile; second, the educational librarian, from the university to the small school; third, the librarian in commercial enterprises, radio and television, recording companies, music publishers and dealers; fourth, the librarian attached to professional music organizations, such as orchestras, opera houses, choruses.

The backgrounds of these people are varied. There is the library school graduate who knows something about music, and the music major who is attracted to library work but has no library training. There are people in other positions who find

themselves involved in library work, such as music teachers who are asked to become librarians; general librarians in small and medium-sized libraries who are called on to take charge of the music collection; professional musicians outside the teaching field who may take on the duties of orchestra librarian; musicologists or music critics who are asked to help organize catalogs or act as general advisor to a music collection.

On the question of the kinds of specialization these prospective music librarians should have, opinions will differ. The following suggestions are thrown out to start discussion. Library school students with leanings toward music need special projects in cataloging, classification, binding, shelflisting, buying and caring for scores and parts, multiple copies, phonorecords, microfilms, and the special equipment needed. In addition to these library techniques, the student needs knowledge of music itself and its history and bibliography, the ability to read music and perform it, and also knowledge of harmony, counterpoint, orchestration. The music student who turns to library work may have a sufficient background of musical knowledge, but how much library school training does he need? The general librarian should learn about music; the music teacher and professional musician should study library techniques. The question becomes in each case, how much? And for all, knowledge of foreign languages is important.

It has been suggested that two people might be involved - a musician for the head of the library and an assistant skilled in library techniques. Would this plan succeed? Would it be efficient.

DISCUSSION

Mr. Waters opened the discussion by suggesting that since music librarianship involves a dual specialization there must be times when both activities and loyalties are divided. He asked Mr. Allen which profession he felt he belonged to, that of librarian, or that of musician. Mr. Allen replied that he spent more time engaged in pursuing his functions as librarian, but that his work as a choral director was a meeting place of both activities, and a means of contact with patrons of the library. The public appreciates a librarian who knows something about music.

Mr. Henderson said that in his experience a trained musician can very quickly master the necessary library techniques, but that the reverse does not follow. In the lively interchange of comments which ensued between those who thought that the cataloging codes could be applied by anyone without special music training, and the greater number who seemed to support Mr. Stevenson's statement that music catalogers would find it impossible to do their work without a musical background,

especially in the assigning of subject headings which demand a broad knowledge of both history and theory of music, several vital questions were raised. Is there a trend for music librarians to have special training, standard for all? Or might it be better to encourage variety of training? Mrs. Cunningham voiced a warning that if we try to set up rigid standards, we are likely to encounter difficulty in persuading library administrators to accept them. Miss Penyak recommended that steps be taken by the MLA to bring back to its membership the authority inherent in adequate standardized training. Mrs. Olmsted said that the problem of recruitment would be helped by a course in music librarianship which would integrate both knowledge of music and librarianship.

PROBLEMS IN TRAINING AND RECRUITMENT

by
Katharine Holum
Music Librarian, University of Minnesota

In discussing the education for music librarianship, I am going to attempt to show what has been done in this area, what the present outlook is, and the need for a minimum training program. For the main part, I have taken training programs set up by the Special Libraries Association and applied them specifically to the field of music.

The S.L.A. definition of a special librarian is "a librarian who, by virtue of special interests and talents, chooses to operate in a special discipline, and for that purpose requires a broadened and intensified knowledge of his subject field - to which he must adapt library techniques basic to all library practices." A special librarian must have: 1) detailed subject knowledge, 2) the ability to adapt rules to fit specific needs - especially those concerning cataloging and classification, 3) alertness to foresee needs before they are expressed, to seek new sources of information and to use all available resources to the fullest extent. In other words, to be a good effective librarian, one should have both music and library training. The basic question is, how much of each.

Dr. Otto Kinkeldey in his article: "Training for Music Librarianship" *(A.L.A. Bulletin, 1937)*, stresses that "a music librarian should be a good librarian. So far as systematic training goes, he should have received a large part of the general training and have acquired a large part of the knowledge which we expect of anyone who is connected with a library...As to the requirements for his special function...a fair knowledge of musical history is a necessary for the music librarian as a knowledge of the history of literature is to the general librarian...On the other

hand, a reasonable acquaintance with musical theory in the widest acceptance of the word; a knowledge of all its principles and technical terms is a fair requirement...In one other point the music librarian needs a special training and experience and this is the matter of bibliography...Not only in the matter of book selection and ordering, but in the way of bibliographic description and cataloging, he must work out his own salvation, largely by slow experience..."

Following the same line of thought, Mr. Melvin Voigt states in his article: "Training for Special Librarianship" *(Minnesota Libraries, 1947)* that the special librarian is different from the general librarian only in the background of subject knowledge and experience with specialized subject tools. First, one should obtain subject training, and second, a course from an accredited library school.

The knowledge of the subject field should be of a quality to entitle the librarian to the respect of the subject specialists. They should be familiar with the bibliography of their special field, with the instructional and research work in the field, and be able to develop the collections under their care. On the other hand, a command of administrative procedures and library techniques is necessary if the library is to function efficiently. The knowledge of the subject field should be acquired through formal education.

Mr. Jesse Shera states in "Education for Librarianship" *(Special Libraries, 1956)* that the undergraduate study should stress: 1) a solid foundation in subject field; 2) historical development; 3) careful delineation of the structure of the field, including directions of major contemporary theories, research, etc.; 4) sound foundation in terminology; 5) practice in the use of those bibliographic sources that are essential to at least elementary literature searching. The undergraduate course should also include foreign languages. The graduate program should be in library science.

The knowledge of the subject must be acquired either in pre-library school training while in college, through post-graduate work, or on the job. Pre-professional courses could be set up similar to existing pre-medical programs. There is no reason why, with proper promotion and cooperation between colleges and the library profession, students cannot be urged to decide early in their college careers to enter the library field and to plan accordingly.

The Music Library Association adopted the following resolution concerning training in 1937: 1) Pre-professional: A liberal arts course leading to the B.A. degree with music as the subject of major interest, other fields of importance being languages, literature, fine arts, history. 2) Professional: A library school course leading to the B.S. degree, with emphasis on cataloging and bibliography, including an elective course in music librarianship.

Mr. Edward Waters, in his article: "Special Library Education" *(Library Trends, 1952)* states that the library schools should play a significant part in altering the lack of opportunities for special library training. He suggests three methods of training music librarians: 1) recruit and train general librarians who will then acquire additional training, higher degrees in subject fields; 2) recruit specialists already trained who will acquire knowledge of library techniques by education or experience; 3) enroll students at an earlier level, after the second year of college, and put them through a combined professional and subject program over a period of several years. This would, of course, mean a new curriculum, the core of which would be the bibliographical organization of knowledge. The combined program has been tried by the University of Illinois and the University of Chicago. However, the content of these curricula awaits formulation.

In 1954 the Subcommittee on Special Library Education of the Council of National Library Associations, Mr. Waters, chairman, with the cooperation of various library associations prepared statements setting forth practical programs for the training of special librarians in the fields of finance, journalism, law, medicine, music, science-technology and the theater. The curricula described are all projected as part of a library school program, but beyond this there has been no attempt at uniformity. There is general agreement that preparation in a subject field is essential in special librarianship. Two of the curricula, music and science-technology, describe programs which are offered in library schools. The programs recommended suggest little deviation from the standard courses offered in library schools, the feeling being that special library education can and should be based on the curriculum now required by library schools. The proposal for music is the curriculum which has been instituted at the University of Chicago. This program represents a collaboration between the Graduate Library School and the Department of Music (within the Division of Humanities). This course is organized around the major areas of the natural sciences and the humanities which any student would be required to take during his last two years in high school, and first two years in college. It is against this background that the program for the training of music librarians is projected.

The core curriculum includes courses in library history, bibliography, organization of materials (classification), description and identification of books (cataloging), the use of books and the search for information (reference work). Beyond this core which is assumed necessary for all librarians, we may consider the areas of knowledge necessary specifically for the music librarian. These embrace a knowledge of music history, music bibliography, the rudiments of music and principles of harmony, and the analysis of instrumental, vocal, and chamber music. These areas are basic. In addition, there are numerous others

of an advanced or specialized nature (i.e. counterpoint) with which the music librarian should be conversant.

The following library and music courses constitute the curriculum for the prospective music librarian. This program presupposes a B.A. degree in both music and library science.

LIBRARY COURSES

1. Interpretation, evaluation, and use of library materials (4 courses). Includes book selection, reference, cataloging and classification, organized essentially in terms of the humanities, social sciences, and natural sciences.
2. Library and society (1 course). Introductory or orientation course, giving something of the historical background of the American library and the broad nature of librarianship and library problems today.
3. History of the public diffusion of knowledge and ideas (1 course). History of writing, printing, and means for the diffusion of information.
4. Communication and libraries (1 course). Contemporary agencies of mass communication.
5. Advanced cataloging and classification (1 course). Special emphasis on music.
6. Advanced reference and bibliography (1 course). Special project in music.

MUSIC COURSES

1. History of music (3 courses).
2. Music bibliography (2 courses).

ELECTIVE COURSES

4 additional courses are required and may consist of additional courses in musicology, specialized courses in the humanities, and language courses.

Against this background, I should like to interject the results of the survey that I took independently, as part of a project for a Special Problems course. The questionnaire asked for the educational background of music librarians now in the profession. 100 questionnaires were sent out, and 72 replies were tabulated.

At first glance, the survey indicates that music librarians are a well educated group, judging from the courses taken. Going down the list of library courses, 62 librarians have taken a course

in reference, 59 have had a course in cataloging and classification, 42 in bibliography, 31 in special materials. From the list of music courses, 56 have taken a music history course, 49 have had music theory, 38 have taken a course in musical form, 33 in music bibliography. Seven librarians have had no formal library training, and 15 have had no formal music training.

The course work taken does not coincide with the degrees received. Apparently, it quite frequently happens that a person will take course work after assuming a library position, without working towards a degree. Of the seven librarians with no library training, 4 had a B.A. degree in music, and 3 had an M.A. in music. Of the 15 with no formal music training, 7 had a B.A. degree in library science, and 8 had an M.A. in library science. There were 26 with an M.S. in library science, 24 with a B.S. in library science, 17 with an M.A. in music, 4 Ph.D. degrees in music, 30 with a B.A. in music. This last figure is the largest and represents almost one-half of the total number. Three had B.A. degrees in other fields, two had M.A. degrees in other fields. Four had M.A. degrees in both library science and music, one librarian had 2 degrees in library science and 2 degrees in music, one librarian had an M.A. in music and B.S. in library, 5 had a B.A. degree in both, 7 had a B.A. degree in music and an M.A. in library science. This last combination is the one recommended by the Subcommittee, and is probably the most applicable in library schools today, since most graduate programs are set up for a major in library science and a minor in a special subject field.

Of the specialized courses listed on the questionnaire, 23 have had a course in music cataloging and classification, 16 in music library administration, 10 in music librarianship. This is very encouraging to observe, as I believe that only two or three schools in the country offer such courses. Most library schools feel that the demand is not sufficient to warrant their making specific and continuous provision for special training in music librarianship.

It is obvious from the varied character of the degrees received, that no two schools offer the same course, and very few librarians have taken the same sequence of courses. I think that it is time that we as a special library association take a definite stand and suggest a minimum training program, course by course, to use as a guide in recruiting new students.

UNIVERSITY AND COLLEGE OFFERINGS IN MUSIC LIBRARIANSHIP

by
Elizabeth Olmsted
Music Librarian, Ohio State University

As a background to my search for specific courses in music librarianship currently being offered, I have read articles by Otto Kinkeldey (*ALA Bulletin* 31, no. 8: 459-463, 1937), Anna Harriet Heyer (*Library Journal* 64: 217-218, 1939 and 76: 1786-8, 1951); and Edward Waters (*Special Libraries*, Nov. 1956), examined college and library school bulletins that were available to me, and inquired briefly into what other special library associations are doing to qualify and certify their members for special library service.

A number of library schools, including the University of Illinois, the University of California, Michigan, Simmons, and North Texas State College, offer a course in music bibliography. Although I did not see the catalogs of Florida State College, New York College of Music, Hunter College, and the University of Washington, I understand that these schools have integrated programs between library school and music department, presumably, at the graduate level. The Graduate Library School of the University of Chicago in its bulletin for 1956-57 announces a program for an M.A. in special librarianship which permits a music library course to be worked out jointly by music department and library school. Similar arrangements may be made in art and other subjects.

Columbia's School of Library Service for 1955-56 "allows individualized programs of advanced and specialized study. The advanced student with prior training or extensive experience" should have a "clear-cut professional objective around which a program can be built. Courses are selected from the offerings of the school, including the doctoral seminars, and from offerings in other departments of the University. This arrangement affords an opportunity, while engaged in advanced study in librarianship, to obtain up to one-half year of graduate subject education useful in the increasing emphasis on subject specialization in libraries. The advanced year may also be treated as an internship period, combining class study with special posts in subject library service or administration."

Southern California offers, after an initial core curriculum, an elective six-semester-hour program for prospective music librarians. It includes an introduction to graduate study and two electives from the School of Music curriculum. In its master's program fifteen hours in library science and fifteen in electives enable each student to prepare for a specialized type of library work. These courses, with the approval of the director, may be chosen from the field of special interest offered by various departments of the Graduate School (1956-58).

The University of California offers courses leading to either an M.S. or an M.A. in library science - twelve units from the second year curriculum of the School of Librarianship; twelve further units to be selected from the upper division or graduate courses in subjects related to the particular interests of the student.

The University of Washington has had enough requests to consider a music librarianship course, but the future depends on the development of the music library, the music librarian, and on the demand. (This from Miss Heyer's article - 1951).

The University of Michigan for its master's degree in library science lists the following courses: bibliography of the humanities, special materials (to include pamphlets, pictures, clippings, films, recordings, slides, maps, posters), bibliography of music literature, bibliography of fine arts, special libraries. Twenty-eight of the thirty-four credits must be in library science.

Again from Miss Heyer's article: "Where to Train for Music Librarianship" (1951), Simmons College in Boston offers a course in music librarianship. Candidates for the M.S. in library science must have either a degree in music or a major in music; they take one-half of the twenty year-hours among courses intended to make a balanced preparation. During the second semester three of the four courses are devoted to aspects of special library work. Seminars involve special work on projects in the area of specialization. The 1956-57 catalog offerings reveal a strong program: literature of the humanities, bibliography and research methods, audio-visual services stressing uses of the media and equipment rather than the programmatic aspect, research and bibliographic method in the subject field, special library field experience, seminar in subject bibliography, seminar in organization and administration of special libraries.

Florida State College at Tallahassee specifies a pre-core and core program in which an audio-visual course is required. A program of specialization open only to graduate students follows these core courses. Audio-visual education is stressed.

North Texas State College, in 1951 and every alternate year since, has offered a one-semester course in music libraries. Taught by Miss Heyer, music librarian, the course concerns itself with reference, cataloging, and administration of music libraries. In 1951 a music bibliography course was taught by Dr. Kinkeldey, who had joined the School of Music faculty for that year.

The George Peabody College of Teachers for its M.A. or M.S. degree features a possible three quarters of special problems in librarianship in which all or part of the related work may be done in the music department, in the case of special interest in music librarianship.

You may be interested in what other associations within the field of special librarianship are doing in the matter of training. The Medical Library Association's *Booklet of Information on Certification* describes in detail the progress of actions taken which have resulted in the adoption in 1949 of their code for the training and certification of medical librarians. In order to improve the standards of medical librarianship, a course of training leading to the granting of certificates at three graded levels has been set up. Study of this program might well prove fruitful for other special library groups. At present courses in medical librarianship are offered at Emory University and the Universities of Colorado, Illinois, and Southern California. Tulane University offers an internship program under an accredited medical librarian, and other institutions are considering similar programs.

Although the American Association of Law Libraries has no system of certification, certain institutions, notably Columbia and the University of Washington, offer courses for prospective law librarians. Concentrated courses in administration, cataloging, and book selection are sometimes given in institutes at both national and regional levels, which take place during five days preceding meetings of the Association. Four such institutes have been held by the Ohio Law Library Association.

The Science and Technology division of the Special Libraries Association, together with the Pure and Applied Science section of the Association of College and Research Libraries, and more recently the American Documentation Institute have given impetus to the consideration of the problem of the vast body of report literature issued in processed form at irregular intervals since World War II, with reference to the possibility of electronic solution for the indexing of report literature which is not accomplished by current abstracting and indexing services. Western Reserve University has received a large grant to promote the investigation of documentary research and will offer a doctoral program in this area.

Finally, of interest is the institution by the University of Wisconsin in 1952 of four graduate courses in the work of historical agencies. Offered to undergraduates who have earned twelve credits in American history, the courses are taught by members of the staff of the State Historical Society, and include studies of historical records, historical museums, state and local historiography, and the historical agency.

DISCUSSION

The discussion centered about the question as to whether the Music Library Association should set up a training program. Miss Holum favored such a step, so that libraries could find good candidates, but she urged that the program be put on a very practical basis, in order to avoid a situation in which the candidates might have too much training for the positions available. Mr. Waters asked whether all professional librarians should be required to have the same kind of training. Miss Lyman urged that the highest standards be kept universal.

Representing the number of library school administrators present at this session, Mr. Lancour said that he found himself disturbed at the emphasis being put on special training. He recalled for the group something of the history of the question. In the late thirties many schools offered special library courses in a variety of fields. Inspection of these courses found that all of the special courses were basically the same, and directed towards administration. In the late forties a revision took place, leading to the present program for special librarianship in which students are urged to seek the best possible training in their special subject fields during their undergraduate courses; this to be followed by a good full year's graduate course in librarianship; the bridge between the two disciplines to be a course in the bibliography of the subject field. Mr. Lancour's position was supported by other representatives of library schools who stressed the economic factor: when there are few students and few positions available, the schools cannot afford to support the special courses.

Mrs. Cunningham asked the music librarians whether there were vacancies impossible to fill because of lack of adequately trained applicants. From one institution after another across the country came the answer that such was the case. The need for a coordinated program for information and recruitment was obvious. Mr. Waters summed the matter up by mentioning three things that should receive further attention from the MLA membership: (1) Miss Holum's summary of the various backgrounds represented among present music librarians, together with comment as to whether the best librarians seem to be those who have had the most or the least training; (2) an article as suggested by Mr. Beck which would explain the general employment situation, including expectations as to salary; (3) a recommendation to the President of MLA to consider reactivating the employment file at the New York Public Library.

CLIENTELES, COLLECTIONS, ACTIVITIES

by

Jack Chitwood
Coordinator, Adult Services, Indianapolis Public Library

Panel: William Shore, Minnie Sampson, Gladys Wilson, Marion Korda, Rita Benton

Our subject is a broad one. Perhaps we can best grasp it by paraphrasing the topic. Whom do we serve, with what do we serve them, and with what do we provide this service? Or, re-stating it again in the general terms of the larger subject: in what ways do music librarians provide a unique service to their patrons and clientele? How do we differ? What is the approach of smaller libraries as contrasted to larger ones? What opportunities are apparent in one situation but not in another?

Our approach is to present the thinking of a group of colleagues from three public and two university libraries which vary in type and size. Each will describe the situation at his or her institution, stressing those aspects which seem pertinent to our topic. If our emphasis seems weighted toward the public libraries, it is because in our opinion - and we may be wrong in our analysis - librarians in academic positions tend to have less real control over the aspects of their work which we are trying to cover. Also, it appears to us that people are potential patrons of public libraries for a much longer period than they are of academic libraries.

William Shore: GARY PUBLIC LIBRARY

The Gary Public Library is the smallest of the public libraries represented on the panel. Our music collection is handled in the Audio-Visual unit which is a part of the Popular Library. We serve some 170,000 people within the city, and by contract service with the county, from 50,000 to 70,000 more. All persons living in this area have full access to any service offered by the library system, music and recordings being available only at the main library.

The population of Gary at the present time is about fifteen percent foreign born, mainly from mid-European countries, and some forty percent Negro, largely from the southeastern states. Twenty years ago these groups tended to be clannish. They made little use of the library, enjoying their own national music, most of which they created and provided for themselves. They have presented a challenge to our adult education facilities as we have tried to bring the idea of library service to them. At present we find that the younger people are using the library, so that our clientele in the music section is composed largely of people from eighteen to forty years of age.

The collection of recordings in the library consists of approximately 2,000 long playing records. Although basically classical in nature, we do include Americana, musical comedies and drama, etc. There are about 1800 books, comprising instrumental scores, opera scores and librettos, books about music, and biographies of musicians. We are not buying and do not expect to buy orchestral scores and parts or choral music, since these are provided in other ways. We have a comparatively small collection of early 20th century sheet music, perhaps some 2,000 items, which is little used and which will probably be disposed of to some other library which can make better use of it.

Our catalogs are the customary dictionary type with recordings maintained as a separate unit. Records receive complete cataloging with as many analytic and additional entries as necessary. All catalogs are available for public use. We supplement Sears with our own song index, listing the location of every song in every song collection in our library. This has proven invaluable. We subscribe to about a dozen music journals and have just purchased a complete back file of *Music Index.*

Our general services to our community include a published calendar of musical events occurring in the area, for which we often furnish displays, books, and publicity, in addition to the bibliographical service which is available at all times for groups or individuals. One of the highlights of this kind is the Annual International Folk Festival organized by the various nationality groups in Gary - an occasion when we are very active with publicity, bibliographies, ticket sales, etc.

Phonograph records receive an extensive variety of uses. We prepare and publish selected lists of new recordings for monthly distribution. We furnish records for several drama groups, both juvenile and adult. "Great Books" groups also make much use of our record collection. We co-sponsor the Indiana University Extension lectures, furnishing suitable recordings, and in addition present informal evening concerts, such as our illustrative concerts and lectures prior to Chicago Opera productions.

An important contact is made with certain individuals in the local musical community through the engagement of speakers for music, book reviews, lectures, etc., and at the present we are very fortunate in being able to call upon the expert assistance of a musicologist who is helping us in the renovation and enrichment of our music book collection.

Minnie Sampson: INDIANAPOLIS PUBLIC LIBRARY

The Art and Music Department of the Indianapolis Public Library has its finger in every musical pie in the city. We supply scores, help in the preparation of program notes, and provide any other relevant information to interested patrons. We are used by musical organizations, including amateur and professional groups, students from high schools and colleges in the area, and the

music critics of the local newspapers. We also provide items through inter-library loan to patrons living in other cities and students in colleges and universities.

We maintain indexes of music in collections, both vocal and instrumental, and we index program notes of leading orchestras where, they have no repertoire index. Our collections number about 3,000 books about music, about 6,000 items of bound music, and 500 orchestral compositions including scores and parts. This latter collection was initiated by the daughter of a founding member of the Indianapolis Symphony Orchestra and is mainly for the use of this orchestra. Our choral music collection numbers about 45,000 items, and we maintain each title in sufficient quantity for performance by choral groups. We have about 6500 pieces of sheet music. We had a circulation of 17,639 in 1955 of over 1,000 titles of recordings. We maintain record players with earphones for library listening of recordings, and twice each week, one evening and one noon hour, we present recorded concerts on special high-fidelity equipment presented to us in memory of a well-known music patron of the city. The same equipment is often used for special auditorium recitals.

As in any other public library, we are supported from the tax appropriation of the city, but approximately a third of our budget comes from income from invested gifts. Perhaps the best known of these here is that of the late Jesse Crane, an organist who willed his own library and $15,000 to the library.

It would be impossible to describe adequately our activities and collections, and I feel, as I am sure my colleagues do, that I have not done justice to my library. However, this may give you some idea of what we are doing in Indianapolis.

Gladys Wilson: MINNEAPOLIS PUBLIC LIBRARY

The Oberhoffer Music Room is the music department of a library serving more than one-half million people. It was named for one of the founders and the first conductor of the Minneapolis Symphony Orchestra and was established as a separate department in December, 1915. His library, concert grand piano, and $10,000 endowment are some of our important assets. In recent years $5,000 in other gifts has come to us along with several fine libraries of prominent musicians.

Our collection contains 10,750 books about music, 500 books about the dance, 7,000 folders of clippings and 44 periodicals. Our collection of music scores, including parts and sheet music, contains about 40,000 items.

Our collection of recordings (of music only) began circulating in 1938. The cataloging for this collection is very detailed, even though the number of 78 rpm recordings comes to 8,000 and of long playing recordings to 1200. Most of this material is available for circulation.

Our staff consists of the time of four and one quarter professional people, one clerk, and one shelver.

Our special facilities are numerous. We have a piano for public use to read over library music, record play-back equipment for all types of records, an historical file of 10,000 old, popular selections, special indexes of gospel hymns, folk dances, wedding music, Christmas carols, Negro songs, Spanish-American folk songs, ballets and Handel arias. Of course, we have all the standards reference material including the *Music Index* and complete sets of *Monumenta* and *Gesellschaft* editions. We also maintain a file devoted to local music history consisting of programs, clippings, and an obituary file. Of the 8500 octavo scores, many are in sufficient number for group singing. A very special feature is a model of the keyboard action of a clavichord and a harpsichord.

While it might be thought that our clientele would be largely Scandinavian, this has not affected our collection or our service in any noticeable degree, due largely to the high degree of assimilation of these nationalities. There are special groups to which we give service, but these are identified mainly by their type of musical interest rather than racial background.

Our general public wants and gets anything from the current rock and roll to the most obscure items from the Middle Ages. We serve professional musicians, music schools and religious schools with music departments. All of these people receive the best service we are able to give. We feel that we are particularly fortunate in being able to serve the people of Minneapolis and have endeavored to build and maintain an extensive, active and useful music collection.

Marion Korda: UNIVERSITY OF LOUISVILLE

The University of Louisville's School of Music Library was established primarily to serve the preparatory, college and graduate students and faculty of the school. Being a part of the university library system, it also serves the entire university. Since we are a municipal institution, drawing most of our students from the city, we receive some support from the municipality and are, therefore, happy and anxious to have anyone in this area use our facilities. Since we are a specialized library, we have materials which are available in no other place or library in the city. Our clientele is also drawn from our former students, many of whom teach in the public schools. Many grade and high school students attend our special clinic for string, woodwind, and brass players, and throughout the year several conventions are held here which attract people from the whole state.

Our collection is made up of the basic music, drama, books, miniature scores, periodicals and records which provide a standard foundation for our academic and professional teaching. We also provide a collection for the children enrolled in our preparatory

department. A service which is perhaps unique is our direct line into the Louisville Free Public Library Audio-Visual Department where, simply by telephoning our request, we can listen to virtually every long playing record which has been issued. In addition to our collection of complete works and some of the *Monumenta*, we have a collection of first editions, letters of famous musicians and autographs. For historical reasons, we are maintaining and expanding our collection of early Kentucky sheet music and imprints as well as programs from the earliest days of music activity here.

The services we perform are the customary ones, with perhaps the orchestral and choral library getting more use than might be expected. Our reference work is mainly by telephone and comes from radio stations, newspaper critics and opera lovers. Since our school is within a 500 student margin, it is small enough to enable us to do a great deal of work with the individual student and faculty member. Through exhibits and book lists, serving on school committees and actively participating in school functions, we are constantly putting new material before our clientele and promoting the best in music.

Besides orienting new students to the library, there is the teaching of student assistants and constant urging of the students and faculty to make greater use of our facilities. There is close cooperation and exchange between the members of the Louisville orchestra and the school, undoubtedly because most of the first chair players teach at the school, and our dean, Robert Whitney, is also the conductor of the Louisville orchestra.

We have been established as a special library separated from the university collection for only ten years, and I feel that we have already made ourselves an important and vital part of the university and community.

Rita Benton: STATE UNIVERSITY OF IOWA

The clientele served by the Music Library at the State University of Iowa consists mainly of music majors, both graduate and undergraduate, but as might be expected in a university with a student population of some 10,000, there are also many musical dilettantes. Our music collection totals about 15,000 titles of which perhaps 500 are on microfilms or microcards. Our collection of records comes to about 1,000. Our activities embrace the usual ones of acquisition, cataloging, reference, and service of microreaders and phonographs. In our organization, the music librarian spends a portion of her time cataloging music.

At the present time, the library is preparing to move to separate quarters in the Music Building. In addition to the facilities we now offer at the main library, we will have class rooms for seminars and rooms for group listening. Preparation for moving has been one of our most interesting projects. A great deal of discussion over an extensive period of time went

into the decision to move the collection. Undoubtedly, one of the main reasons for setting up a separate library is the distance of the music class room building from the main library. We feel sure that more students are going to make use of our facilities when we get into our new quarters.

Mr. Chitwood: SUMMARY OF DISCUSSION

The foregoing remarks of the members of the panel have served as the basis of provocative discussion. The problems involved in separating a music collection from the general library have been treated at some length, the apparent conclusion being that such a division is desirable, if the people want it and if it can be accomplished. Some consideration has been given to the obvious necessity for the preparation of comprehensive indexes of various types. Each reporter mentioned the maintenance of indexes, usually of similar material, indicating that there is a large amount of duplication going on in this area.

Perhaps unusual in these days of specialization are the efforts of the University of Louisville to serve as large a clientele as possible, even though its primary function is directed toward the student body and faculty.

The quality of collections cannot be ascertained from comments made here, and perhaps it is impossible to get at such information, no matter how desirable it might be. Certainly the size of a collection would only indicate a possible comprehensiveness which in turn might be interpreted qualitatively.

Recordings receive a great deal of attention. Undoubtedly this reflects the demands of the library's clientele. The preparation of special catalogs with as many analytics as necessary seems almost too good to be true in these times when the conventional catalog is reverting to a simple finding list.

The statements by our colleagues and the interest in them evidenced in the following discussion period suggest that practical library problems have a definite place in our organized conferences.

CLASSIFICATION, CATALOGING, INDEXING

by
Minnie Elmer
Music Cataloger, University of California Library

Whether or not we initially have any intention of specializing in processing, we are all concerned with it in one way or another as soon as we begin our library careers. If we are not busy constructing a catalog, we are called upon to interpret one, and to

supplement it by our special knowledge and by special indexing projects. One of our greatest assets as librarians in any part of the field is a thorough understanding of cataloging principles, and an intimate acquaintance with the particular catalog or catalogs with which we work daily.

Let us consider for a moment the purposes which are served by our processing activities. When our materials have been bound or otherwise prepared for use and shelved, we need first a finding list or index which will tell us what is in the library and where it is located. We choose as entry word in our list the one that best expresses what we think of as the basic approach to the material. We designate by a call number or other symbol the shelf location of the individual work, and according to the classification system we have chosen, of related works. When we have thus arranged and indexed our materials, we have performed the basic processing activities, and can begin to function as a library. Long ago we decided to add to the index functions of our catalog those of bibliographical description and subject bibliography. When we arrange our unit cards under a personal name we are creating an author bibliography; when we arrange them under a subject heading, a subject bibliography.

All of this is simple and clear cut. However, as soon as we begin indexing, classifying, and so forth, we come to the problem of the unit to be indexed. Is it the physical object: the volume, the set of volumes, the score, the monumental edition, the phonodisc, the album of records, the microfilm? Or is the unit of measurement the individual writing of an author, or the work of art, regardless of the form in which it occurs, as an entity or part of a larger whole? I think we would all agree that ideally, the unit of measurement should be the latter. We would like our catalog to list under Beethoven's name in a logical order of some sort each individual work of Beethoven that the library contains. We would like to have gathered together under a given subject all the material the library contains on that particular subject. Here we have compromised. We have made the unit of measurement the physical object, and have presented content by means of what we call analytical entry. As our collections have grown larger and larger, the amount of analysis has grown smaller and smaller. If we were to need for some hypothetical purpose every possible version of a single song, printed, manuscript, or recorded, contained in a library, we could not find these listed together in one place in the average catalog. We would need to look through the contents of complete or miscellaneous collections of works by the composer, through miscellaneous song collections, and through special song indexes, printed, like Sears' index, or a card index of songs like the one maintained by the New York Public Library. Here, then, is an example of supplementary cataloging carried out in addition to, and usually apart from, the main work of a catalog department.

A few years ago scores and records were considered specialized material, too unusual to be handled satisfactorily in a catalog department whose primary responsibility was for books and book-like material. Many of our older music libraries created their own catalogs, evolving special rules and practices according to their individual needs. There has been a trend in recent years toward centralized cataloging of all library materials, and cataloging responsibilities have been in some cases shifted to the general cataloging department. Sometimes there is a division of responsibility, descriptive cataloging and classification, perhaps, being assigned to the central department, subject cataloging and catalog maintenance of the separate branch catalog, together with supplementary indexing, being retained in the music department. Or the division may be along the lines of material cataloged, record cataloging remaining the only branch responsibility.

The shift toward centralized cataloging of special materials has been made possible in large part through the development of special codes, which, theoretically at least, can be applied satisfactorily by catalogers with little music training. As long ago as 1915, the America Library Association appointed a music cataloging committee whose recommendations were largely embodied in Ruth Wallace's *Care and Treatment of Music in a a Library*, published in 1927. Our own association prepared an elaborate *Code for Cataloging Music* in 1941-42. This, in turn, became the basis for the music section of the Library of Congress *Rules for Descriptive Cataloging* which appeared in preliminary edition in 1947, and was adopted by both the American Library Association and the Music Library Association in its final form in 1949. The same year saw the publication of the revised ALA cataloging rules for author and title entries, similarly approved by both associations. In 1953 came the Library of Congress supplementary rules for phonorecords. At present we have available not only a proportion of Library of Congress cards for scores and records as well as for books, but a printed Library of Congress catalog for materials in our field. The new version of the MLA code, which is nearing the point of publication, will give us the ALA rules for entry, the descriptive cataloging code of the Library of Congress for scores and phonorecords, and a set of alternative rules for simplified cataloging.

In the matter of classification we are farther from a uniform solution than in cataloging. The Library of Congress schedules for music have not been revised since 1917. The standard edition of Dewey, 1951, incorporated only minor changes in the music schedules. Several alternatives to Dewey are available. McColvin and Reeves in their book on music libraries, 1937-38, presented alternative schedules within the Dewey framework. The Music Library Association Supplement for Members, in December 1951, contained another alternative based partially on the Dick-

inson system. There remains the Dickinson classification itself, a practical and highly adaptable set of schedules for music. However, most of us are obliged by our general cataloging policies to follow either Library of Congress or Dewey.

As to subject headings, our only practical tool is the Library of Congress list of *Music Subject Headings used on Printed Catalog Cards of the Library of Congress.* Some of us may have on our library shelves the two lists mimeographed by the Music Library Association in 1933 and 1935, one for music literature drawn from the general Library of Congress subject headings, and one for music itself, representing headings formerly used in the Music Division catalog at that library. Headings for music appear, of course, in the ALA list of subject headings, and in the Sears list of subject headings for small libraries. These are designed for use in a general dictionary catalog, whereas the Library of Congress list is applicable either to a general dictionary catalog, or, with a few modifications, to a separate departmental catalog.

With this brief survey of present tools, we have looked at the materials with which the cataloger will work. Now let us turn to the place where he will work and the kinds of opportunities open to him. In the small library, where there is not enough work to support a full-time music cataloger, there are two possible patterns of organization. Either the cataloger will spend part of his time working with music, and part working with general materials of some sort; or he will devote all of his time to music, and divide it between cataloging activities and service to the public in his special field. From many points of view the latter is preferable. The cataloger who works with the public has the advantage of seeing at first hand the values and shortcomings of his work. Since he knows the collection and the catalog both, he can be of inestimable value to the library's public. He will be able to balance departmental needs against cataloging economies, and to make wise and well-founded recommendations on catalog content and the relative values of different kinds of approach to the materials of the collection.

In the large library, on the other hand, there will be ample work for one or more special catalogers. The likelihood of departmental interchange decreases with the size of the organization. The larger the catalog department, the more involved the techniques, the greater the emphasis on procedures and routines, and the smaller, usually, the opportunity of the cataloging specialist to work part of his day in the departmental library. In the extremely large library there may even be, as at Library of Congress, a division according to process: descriptive cataloging as against subject cataloging and classification; or at the University of California, a division by material, scores being handled by one cataloger, recordings by another.

The forms that were distributed at the business meeting illustrate a wide variety of patterns of organization. I have

selected as typical six public and six university library music departments. Of the public libraries, four among the six represent departments in which music is combined with art or drama. The largest has seven professional positions in the music and drama department as against two full time music positions in the catalog department; the smallest, one full time position in each department. In three, all of the materials intended for the music library are cataloged, classified, and assigned subject headings in the catalog department. In one of these three, catalog maintenance is the responsibility of the catalog department; in the other two, a shared responsibility. Two of the remaining music departments catalog and assign subject headings for phonograph records. In these two catalog maintenance is the responsibility of the music library staff. The sixth music department catalogs its own scores as well as the recordings. In the largest library, cards for all materials appear in the general catalog as well as in the departmental catalog; in two, cards for books and scores are duplicated, and in the other three, cards for books on music only. In one library the music catalogers work at the music library desk on Sundays, and in one other plans are being worked out for exchange of personnel.

The six university libraries vary more widely in pattern of organization. The largest has four full-time professional positions in the music department; the smallest, one professional librarian who divides her time between cataloging and public service activities. In two libraries, all processing for the department is done by the music library staff. In both of these, cards for books on music are filed in the general catalog of the university, while those for scores and recordings appear only in the departmental catalog. In a third, all materials are handled by a member of the catalog department, who, however, spends one day per week in the music library working with phonograph records. The fourth conforms to one of the public library patterns, with all materials except records handled in the catalog department. Here, cards for all material other than records are duplicated for the general catalog. In the last two, books on music are processed in the catalog department, all other materials in the music library. In all but one, books are the only departmental material represented in the general catalog. Obviously, where the music library staff does a large proportion of the cataloging, it also assumes responsibility for catalog maintenance.

Generalizing from these few examples, it would seem that in public libraries the catalog department tends to do most of the processing, and that in the university library the music department is apt to take on more cataloging responsibility. One of the reasons for this may be the location of the music reference collection. Since the university music library is often housed in a building apart from the main collection, it may be more convenient to do cataloging research in the music library itself.

Another explanation might lie in the original status of the music collection. The tendency might be for cataloging to continue to be done in the general catalog department if the music library has recently been withdrawn from the main collection. It seems surprising that scores and records, which are basically two forms of the same material, are so often cataloged by different agencies.

Our statistics are too limited to indicate very much as to standardization of practices. Five of the six public libraries use Dewey classification for books, and Dewey or modified Dewey for scores. Most of us arrange our records by accession number. Of the university libraries, two use the Library of Congress classification for both books and scores; four, Dewey or modified Dewey for scores, and one the Dickinson classification for scores. We are consistent in using the LC cataloging code for books on music, with only one of fourteen libraries reporting use of another set of rules. There seems to be a little more variation in score cataloging; eight of fourteen libraries follow the LC code, with or without modification, for scores. The same proportions hold true as to use of LC subject headings for books and scores; only six libraries follow them for records. Seventeen libraries reported on their use of LC cards; of these, sixteen order them for books, fourteen for scores, seven for recordings.

In addition to cataloging proper, many libraries engage in a good deal of supplementary indexing. Specific examples have been mentioned in previous meetings, and the need for cooperative efforts pointed out.

We have examined some of our cataloging tools, and outlined some of the kinds of position available to the person who wishes to specialize in music cataloging. A question remains as to what will be his contribution to the field. Have we completed the era of experimentation? Is it time for us to work for standardization and conformity, or is there still room for individual variation in libraries of different types?

DISCUSSION AND SUMMARY

The matter of the duplication of indexing in libraries all over the country brought a question as to whether they were being made in the music department because the centralized cataloging is insufficient. Mr. Colby voiced the opinion of many when he said that the L.C. cards, especially for recordings, do not supply enough analytics, and that the analysis of historical material demands greatly specialized knowledge. Mr. Hill suggested the possibility of cooperative effort in the production of indexes to song collections on separate cards which perhaps might be produced at the Library of Congress. A show of hands indicated that ten libraries at least would be interested in such a project.

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As the final session drew to a close both Mrs. Cunningham and Mr. Waters expressed themselves as gratified by the response to this experimental institute. Mr. Waters said that whatever the results of this first workshop at a national meeting, it was abundantly clear that each topic in itself was worthy of workshop treatment. Furthermore, he suggested that it would be interesting for us to learn about the resources of music in libraries, such as the state libraries, of which we at present know comparatively little. Mrs. Cunningham said that she would appreciate comments and would welcome suggestions as to further programs.

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